

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I am sure if you work into your paper some of the facts given in Prof. B.'s paper, the introduction will serve its purpose.

Many thanks for all your kind efforts,

Yours very sincerely,

Stephen J. Kraybill

January 18, 1954

Mr. Sidney Janis
Sidney Janis Gallery
15 East 57 Street
New York, N.Y.

Dear Mr. Janis:

We would like to know whether the following credit line for the Steinberg drawings is satisfactory for use in The A.B.C. of Collecting:

"The drawings by Saul Steinberg, copyrighted by the author, are reproduced with his permission; acknowledgment is also made to The New Yorker and Harper's Magazine, where many of them appeared."

Thank you very much for your cooperation.

Yours truly,

prior to publishing information regarding sales transactions, as such persons are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 8, 1954

Mrs. Frank J. Everts
P. O. Box 1183
Lancaster, Pennsylvania

Dear Mrs. Everts:

Thank you for your letter, which I found on my return from a trip.

We are indeed very interested in the work of Charles Demuth and have been associated with it for a good many years. We have no contract form in connection with consignments from private owners, but -- during our twenty-eight years of operation -- merely send a receipt stating that we are responsible for the paintings during the period they are consigned to us, and have a written record of the price desired by the owner, either on a net basis, which we prefer, or on a commission basis if the owner desires. In the latter case, we charge a commission of 25% on the selling price. We also make every effort to place the paintings as promptly as possible in one or more of the collections which we are forming.

I shall be very happy to receive the paintings from you at your earliest convenience. You may send them as they are since we can arrange about the framing of the fourth picture. We should also like to have the provenance as the museums or collectors request the information.

Sincerely yours

RMELa

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THE MUSEUM OF FINE ARTS OF HOUSTON

HOUSTON 5, TEXAS

LEE H. B. MALONE, DIRECTOR
JAMES CHILLMAN, JR., CONSULTANT

FRANCIS G. COATES, PRESIDENT
MRS. JOHN H. BLAPPER, VICE PRESIDENT
MRS. JOHN P. HULLINGTON, SECRETARY
THEODORE E. SWIGART, TREASURER

February 17, 1954

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22

Dear Edith:

I am happy to report that our Accessions Committee has decided to buy one and possibly two of your Marin water colors. We would definitely like to have the "Autumn on the Road to Deblois," for \$1500. However we would like very much to have a representative pair of paintings which could both be suitable purchases for a specific bequest we have in the amount of \$3000.

Would it therefore be possible for you to make a special price for us of this amount of \$3000 to cover the above painting as well as "Incoming Tide-Quoddy Head" for which the price is \$2200?

I do hope that you can help us work this out as I would sincerely like to have two Marins if possible.

Yours very sincerely,



Lee Malone
Director

LM:v

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

763



C O N G R A T U L A T I O N S

C88CC 1S NL 620 W E S T E R N U N I O N

RSPHILADELPHIA PENN JAN 15 1954

MRS EDITH G HALPERT, THE DOWNTOWN GALLERY

32 EAST 51 ST NYM

JOHN MARIN AWARDED TEMPLE GOLD MEDAL 149TH ANNUAL EXHIBITION FOR
HIS LIFE AND WORK OF DISTINCTION

JOSEPH T FRASER JR DIRECTOR

650P

PAFA

February 8, 1954

Mr. Jerry Bywaters, Director
The Dallas Museum of Fine Arts
Dallas 10, Texas

Dear Jerry:

Thank you so much for the Christmas gift. I am so glad that the picture is being admired. In my humble opinion, yours is one of the great examples by Harnett and I am happy that it found such a good home.

When are you coming up North? We have sunshine here too, and as a matter of fact I rather resent it at this moment when I have to be at my desk on a Sunday talking into a very inanimate dictating machine.

My best regards,

Sincerely yours

BOB

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES: DEPARTMENT OF ART

February 17, 1954

AIR MAIL

Mrs. Edith Halpert
The Downtown Gallery
32 East Fifty-First Street
New York 22, New York

Dear Edith:

Thanks for everything -- and will you please shoot me out a photograph of the Lehmbruck if you are still interested in parting with it and, if you are not, a word to tell me that you are not.

I have nothing definite, but can't have unless I have a photograph.

In great haste,



Frederick S. Wight
Director of the Art Galleries

FSW:sk

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January 26, 1964

Mr. Edgar C. Schenck, Director
Albright Art Gallery
Buffalo 22, New York

Dear Edgar:

Thank you for your check.

I am so glad that you are happy with the picture and I certainly shall pass this word on to Ben Shahn -- but I shall keep your original letter as a valuable first edition.

When are you coming to see us? We miss you.

Sincerely yours

ESH:la

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Mr. and Mrs. Victor Rosenfeld
200 Broadway
New York 10, N. Y.

Mr. Oscar Berlin
22 East 91 Street
New York, N. Y.

Mr. and Mrs. Frank Stanton
22 East 83 Street
New York, N. Y.

Mr. Igor Ussupoff
Skowhegan School of Painting and Sculpture
2 West 15 Street
New York 11, N. Y.

Dear Mr. Ussupoff:

I hope you will forgive me for being so slow in furnishing the material I promised. Between the greatly increased activities in the gallery and the various trips I have been obliged to make, it has been almost impossible for me to refer to our records for selection of names.

However, I am now listing the prospects I think of value to you. You will of course omit any mention of my name, as I do not want to antagonize clients valuable to us by putting them on any collection list.

Mr. Charles A. Bauer
Perkins Road - Woodbridge
New Haven 15, Conn.

Mr. and Mrs. Ralph F. Colin
941 Park Avenue
New York 28, N. Y.

Mr. and Mrs. A. E. Emil
60 Sutton Place South
New York 22, N. Y.

Mr. and Mrs. Henry Jaffee
211 Rosedale Avenue
White Plains, N. Y.

Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York, N. Y.

Mr. and Mrs. Robert T. Markson
350 Beacon Street
Boston, Mass.

Mr. and Mrs. B. D. Behrendt
1 Torcove Lane
King's Point, Long Island

Mrs. Ernest F. Eidlitz
5275 Arlington Avenue
Riverdale, New York

Mr. & Mrs. E. W. Garbisch
4 East 72 Street
New York 21, N. Y.

Mr. O. B. Jennings
25 Sutton Place South
New York, N. Y.

Mr. & Mrs. Louis Luban
Watch Hill Road
Peekskill, N. Y.

Dr. & Mrs. George G. Ornstein
888 Park Avenue
New York, N. Y.

ALICE

My dear Mr. Hefner:

I would be greatly appreciative
if you will inform me what
subject line of Lachman you include
in your exhibition at the
gallery.

Thanking you,
Very truly yours
Isabel Lachman

Jan 9th 1954
4 Van Buren Rd.
Loringham Mass



DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

January 29, 1954

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Herewith is your delayed Christmas gift from the DMFA. We are very pleased to have this fine Harnett -- and so are all the gallery visitors.

I don't think there is much chance on the young international exhibit, but we will try to find room if you send along the catalogue when it is ready.

Our best.

Sincerely,

A handwritten signature in dark ink, appearing to read "Jerry Bywaters".

Jerry Bywaters
Director

JB/ab
enc: \$5,400

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I realize that a large retrospective exhibition of your father's work is now almost ended in the American Academy of Art Letters, but I understood that another showing of his paintings are in the Downtown Galleries.

What can the Downtown Galleries do in making their showing of the work show?

That is the question.

My interest lies in the fact that I am an ardent admirer of your father's work and, furthermore that I have been for the past 27 years director of The Vancouver School of Art & a late member of the Council of the Art Gallery.

Sincerely yours

Charles H. Scott

A.R.C.A.

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-2-

Aside from this, one of the major problems of a university is accepting contributions of works of art that are not of museum quality. Through this foundation, which would of necessity be the art acceptance foundation, Brandeis would have a very good way to accept gifts of inferior quality and either use them to rent to students or dispose of them tastefully and suitably.

I am so filled with enthusiasm that it is difficult for me to be concise and also to enlarge sufficiently on the benefits to Brandeis of this exciting program. I hope you will share my hopes and enthusiasm.

Love,

Chana

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February 10, 1954

Mrs. O. B. Dickmann
Metals Mold Aluminum Company
Sedarburg, Wisconsin

Dear Mrs. Dickmann:

In going through our consignment folder, I found that all the paintings shipped to you on May 12th and on June 6th, have not been returned to us, although several have been paid for.

- Will you please advise us how much longer the exhibition will continue so that we may make our plans accordingly.

Thank you for your cooperation.

Sincerely yours

BM:ls

January 7, 1954

Mrs. Herman B. Wigodsky
300 Primera Drive
San Antonio 1, Texas

Dear Mrs. Wigodsky:

Thank you for your very nice letter, and for the check.

I am so pleased that you decided to keep this very fine painting as I am sure that you will continue to be happy with it.

Indeed, if I pay another visit to Texas, I shall accept with pleasure your invitation to call. Meanwhile, my best regards to you, and Dr. Wigodsky.

Sincerely yours

ESW:la

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OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SUITE 800 SECURITY BUILDING
PHOENIX, ARIZONA

9 Jan 1954

Dear Mrs. Walpurt: -

I have your letter but
was mind about the Stuart
Davis. What a surprise!

It occurred to me it
would be so small. Don't
know what I'd do with it.
And certainly not for anything
like \$300 - so much for a full size.

You ask my opinion of the
selection for the troupe I've
shown him. I thought there were
too many small pictures and
too many non-troupe 'live'
still-lives (the latter not good).
Some conventional stills are,
course desirable for comparative
purposes - but not so many.
And any picture - Harriet or otherwise -
where the subjects are less than
life size cannot be troupe 'live'.
But enjoyed the show.
Sincerely, Oliver James

The New York Times

TIMES SQUARE, NEW YORK 18, N. Y.
LACEAWANNA 4-1000

January 29, 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith,

I am writing to tell you that I am planning to marry Eero Saarinen, the architect, on February 8. We will live in Bloomfield Hills, Mich., where he has his office, but will also have a New York residence where we will spend at least a week every month. I shall continue to travel, as in the past, to those events which seem of national significance.

I am continuing as Associate Art Critic for The New York Times, writing as usual for The New York Times Magazine and twice a month for the art page. I will also continue free-lance writing on art.

Will you be good enough to see that my name and address are changed on your regular mailing list to read

Aline B. Saarinen
Bloomfield Hills, Michigan

so that I do not miss any of your press releases?

May I count on you also to let me hear from you personally as far in advance as possible about any important events you are planning so that I can be sure they are scheduled in time to receive appropriate coverage?

With many thanks, I am

Very sincerely yours,

Aline B. Louchheim

Aline B. Louchheim
Associate Art Critic

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MUNSON • WILLIAMS • PROCTOR
INSTITUTE

312-318 GENESEE ST., UTICA 4, N.Y.

COMMUNITY ARTS PROGRAM

Harris K. Prior, Director

February 10, 1954

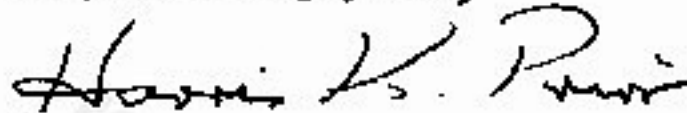
Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have asked Edward Root to stop in and look at the photo of the Lachaise and a painting by Shahn which I saw last time I was in your Gallery. If he has not done this as yet, I wonder if you would be good enough to send him the photo of the Lachaise. I am sure he will return it to you promptly. If he favors our purchasing this work at that point, then I think we would want to see the piece itself, if that could be arranged, before the final decision.

I hope to get to New York again in a week or two, and will stop and see you if I haven't heard in the meantime.

Very sincerely yours,



Harris K. Prior
Director
Community Arts Program

HKP:mg

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AFK
January 26, 1954

Mrs. Leo S. Simon
983 Park Avenue
New York 28, N. Y.

Dear Mrs. Simon:

Thanks for sending me an original Simon drawing. I believe you are referring to the Pomegranate Tree which was #822. The other credit of \$75 was for #349. Both of these credits have been taken into consideration in the recapitulation sent to you some time ago. One was actually \$45, and the other \$75, together with an additional credit for \$115 for C-2, a birth certificate.

The recapitulation was sent to your secretary before May 18th, and you will find that you have been given credit for the figures in your letter, but that there is still a remaining balance.

You really should come in to see the current exhibition of Marin's late paintings, as well as the retrospective group now on view at the Academy of Arts and Letters at 633 West 155 Street.

In any event, do come in to say hello. My best regards.

Sincerely yours

RMHla

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January 27, 1954.

The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Attention of Mr. Alfred H. Barr, Jr.
Director of Museum Collections

Gentlemen:

I am enclosing herewith my Deed of Gift to the Museum of the painting "Salt Shaker" by Stuart Davis. The Deed of Gift reserves a life estate in me and reserves the right to me to retain the possession of the painting during my lifetime.

In consideration of this gift, you have agreed to insure this painting at your valuation under your Fine Arts Policy and to maintain such insurance during my lifetime. In the event the picture should be damaged from any cause, you have agreed to apply the proceeds of such insurance to the restoration of the painting if in your opinion the painting has not been sufficiently damaged to make satisfactory restoration impossible. In the event the damage in your opinion has been sufficient to make satisfactory restoration impossible or if the painting has been lost or stolen, the proceeds of such insurance will become your property, free of any claim on my part.

LAWRENCE A. FLEISCHMAN

10480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

Feb 14, 1954

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith,
we have not heard
from you for some time
so I hope this letter finds
you well.

I am enclosing a
check for \$850⁰⁰ [350 for Shubert - 500 for Mary]

The photographs have not
arrived yet.

we are ready for
the American Master Show - are
you?
with affection.

Larry

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, President CHARLES H. WORCESTER, Honorary President HOMER J. LIVINGSTON, Treasurer
ROBERT ALLERTON, Honorary Vice President RUSSELL TYSON, Honorary Vice President WALTER S. BREWSTER, Honorary Vice President
PERCY B. ECKHART, Vice President ALFRED E. HAMILL, Vice President LESTER ARMOUR, Vice President EVERETT D. GRAFF, Vice President
DANIEL CATTON RICH, Director CHARLES FARENS KELLEY, Assistant Director CHARLES BUTLER, Business Manager LESTER B. BRIDHAM, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

DEPARTMENT OF PRINTS AND DRAWINGS

CARL O. SCHNIEWIND, Curator

January 28, 1954

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

Thank you for your note about the Ben Shahn drawings. I am delighted to hear that you have a group at the gallery. I hope to be in New York the beginning of February and will call at your gallery immediately after my arrival.

May I also remind you that I spoke to Mr. Allan last Spring about the possibility of borrowing drawings by leading American artists for an exhibition which I am trying to organize for three showings in France. This exhibition will be sponsored by the American Ambassador and the National Museums of France. I hope that I may discuss plans with you when I am in New York and that you will be able to help me in obtaining material for the exhibition.

Looking forward to seeing you,

sincerely,



Carl O. Schniewind

COS:pb

Per
Circle 6-4434
Rachel Productions

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January 26, 1954

Mr. Earl G. Seigfried
Dean, College of Fine Arts
Ohio University
Athens, Ohio

Dear Mr. Seigfried:

Mr. Shahn referred your letter to us.

I am sure that we can arrange to let you have a painting by Shahn for your exhibition to be held from May 1st to June 15th. However, we would prefer to wait before committing ourselves on a specific title as there are very few paintings available at the present and it is difficult for us to decide which will be available several months hence. However, if you will let me know the final date for your cataloguing, I shall arrange to send you the information by that time.

In the future will you be good enough to address the gallery in connection with the artists whose names are listed below, as it will expedite the work involved. Under separate cover I am sending you a catalogue which contains biographical notes on all the artists.

Sincerely yours

EGH:la

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**RICHARD S. DAVIS
WAYZATA 5, MINNESOTA**

8 February 1954

Dear Mrs. Halpert:

I am writing to say how pleased I am that I had a chance to see you and your selection of American drawings. Perhaps if I keep looking, I may become a convert.

At any rate, I have long since become converted to Demuth, but at this point wish to dispose of my two small watercolors in order to secure funds for some important old master drawings.

My wife left the "Straw Flowers" at the Gallery. And I have arranged to have the "Bicycle Act" delivered to you as soon as it has been returned from a road show, which will probably be in approximately two weeks. It will be returned by M. Knoedler and Company, which handles my framing and packing.

Although I have already penned a very informal note covering the above, I am now inclosing statements covering both items with all the information which I have at hand.

Sincerely yours,

Richard S. Davis

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

RSD:er

Inclosure

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[1954]

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Mr. Eldon Danhausen
3251 West Schiller Street
Chicago, Illinois

Dear Mr. Danhausen:

Confirming the invitation, I should very much like to have you send us the terra cotta on slate entitled "Couple" to be included in the exhibition to be held from September 14th to October 2nd.

So that we may have the necessary material for publicity and for the catalogue, will you be good enough to fill in the enclosed form and return it to me at your earliest convenience.

It would be safer it seems, for you to pack the sculpture against breakage, but you may send it to us by fast freight - collect.

Sincerely yours

ECHL:

KNOW ALL MEN BY THESE PRESENTS, That I,

of

have given and transferred and
by these presents do give and transfer to The Museum of Modern
Art, a corporation organized under the Education Law of the
State of New York and having its principal office and place
of business at 11 West 53rd Street, New York, N. Y., subject
to the life estate reserved to me, as hereinafter provided,
the painting entitled "Salt Shaker" by Stuart Davis (49 7/8 x 32
inches, reproduced on page 25, Stuart Davis, The Museum of
Modern Art, 1945).

I reserve and except, however, a life estate in and
to myself in said painting and expressly reserve and except to
myself the possession of said painting during my life.

IN WITNESS WHEREOF, I have hereunto set my hand and
seal this 27 day of January, 1956.

Robert M. Mayes (L.S.)

740 PARK AVENUE
NEW YORK 21, NEW YORK

Dear Edith,

How are you? Have missed you a lot. Got back on Thursday. Had a growth taken off my face Fri. and three stitches taken in it. Am off for Welburne on Monday.

I thought you would like to see this. Have not answered it so would it be too much trouble to send it back.

What did you think of Gilbert's book? He sent me one and I thought it excellent and so unusual.

Don't forget all about it. I truly have missed not seeing you. Off to Boston a week from this Monday and then to Williamsburg the end of that week. Then Oklaetee the 11th of Feb. I won't write any more. I sound like Eleanor Roosevelt.

Hope you are keeping those chalk figures for me.

Devotedly yours,

Jan 17th. [1934] Uutka

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cc: Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
NYC

THE MUSEUM OF MODERN ART, NEW YORK

February 17, 1954

Dear Mr. Slater:

Thank you very much indeed for your letter of February 9th telling us of the Self Portrait by Stuart Davis, 1919, which you own.

I telephoned Mr. Davis yesterday to see if he remembered the picture. He does not, but assumes that it is something he did in a fairly realistic style of that period in his work.

Should you ever have the picture photographed we would be much interested in buying a print for our files. It is most kind of you to offer to lend the painting and we shall keep a note about it for future reference.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Martin Slater
30 East End Avenue
New York 28, New York

DCM:mp

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may be published 60 years after the date of sale.

I am sure if you work into your paper
some of the facts given in Prof. B.'s
paper, the introduction will serve its
purpose.

Many thanks for all your kind efforts,

Yours very sincerely,

Stephen J. Kaye

January 7, 1954

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Dwight:

What, with the holiday rush and my trip to Washington, Philadelphia and Boston, I was a little slow in getting the material ready for you, but all of it was sent via air mail and should have reached you in Richmond in good time.

It was swell seeing you and I am hoping that you will be coming through New York very soon again. Incidentally, I forgot to show you the "Pep" Hart monotype, but shall send two or three for your personal selection, choosing of course, what I consider the best of the group. Furthermore, as soon as I can get my work under control, I shall select some other prints to add to your print department.

My best regards.

Sincerely yours

EGH:la

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SEA GULL.

Found in 1933, in Carlisle, Pa., this is among the more unusual bird carvings, quite original in conception. The National Gallery has a plate executed during the WPA project for the Index of American Design.

PEACOCK - Weathervane

One of three similar vanes widely reproduced and exhibited as an outstanding example of American sculpture. All have the identical body but the tail in each instance is striated in a different design. It is obvious that the artist used the same basic pattern but, like many of the hand-fashioned objects, this shows the individual treatment. While the peacock has been found at different intervals between 1929 and 1953, and in different locales, they can be traced to Vermont as place of origin. The professional description follows: "Executed in smooth, stylized form in the quarter round, the body is composed of several sheets of copper hammered up in repoussé. The right and left sides are joined - edge to edge - with solder. A serrated crest of sheet copper is soldered to the head. A hole is drilled through completely to serve as eyes. The silhouette sheet copper tail, about 1/32" thick, is striated with a chisel to simulate affect of peacock tail, and is soldered to the body. Legs and feet are wrought in lead as separate units and are applied to body with solder. The entire bird is fastened to a ball of copper. A length of brass tubing serves as a vertical mount for the rod of the standard." The other two peacocks - one in the Shelburne Museum, the other in the Halpert collection, have lost their ball mounting and the original standard with cardinal points.

ROOSTER

Although this was actually found in Lancaster, several similar carvings were located in New England. This example has strong resemblance in general feeling and specific technique to the famous "Polychrome Rooster", sold to Mrs. J.P. Rockefeller in 1929, and which has been reproduced in the Lipman, the Lipton, and many other books and in the Index of American Design.

SCHIMMEL

All the Schimmel carvings from this gallery - with the exception of #1408, are from the Blosser family, who founded Blosserville, Pa. in Cumberland County. According to Mrs. Miller who owned them subsequently, these were obtained by the Blossers directly from Schimmel....

And so, if there is any further data required, please let me know. When you are ready for your catalogue information, perhaps I can fill in data on Mr. Karolik's previous purchases from me.

It was so nice seeing you in Boston. I hope you will be in New York soon again, as I decided to stay put for a while.

Sincerely yours,

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OHIO WESLEYAN
UNIVERSITY



DELAWARE, OHIO

Lyon Art Hall
February 4, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Gallery
32 E. 51st St.
New York City, New York

Dear Sirs:

This letter is intended to indicate our interest in participating in circuit shows that you might be able to send us through your organization. Should you have available circulating exhibitions at present or are planning similar shows for a future date we should be very interested in hearing from you.

At present I am arranging our exhibition calendar for the 1954-55 academic year. Perhaps our central Ohio location could prove advantageous to you in arranging circulating exhibitions from your gallery.

Our new Memorial Union building allows us fine exhibition space and art interest is running high among students, faculty and townspeople.

I shall be looking forward to hearing from you about possible arrangements for future exhibitions, at your earliest convenience.

Sincerely,

Robert C. Vickers

Robert C. Vickers
Director of Exhibitions

RCV/eb

prior to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 11, 1954

Mr. Henry Haydenryk
141 West 54 Street
New York, N. Y.

Dear Mr. Haydenryk:

Enclosed you will find a check amounting to \$97.25 in
payment of the glass replacements on the O'Keeffe
paintings.

Would you please send me the balance of the pictures
at your earliest opportunity so that the matter can
be entirely closed.

Thank you for your cooperation.

Sincerely yours

BH1a

THE ARTS CLUB OF CHICAGO

109 EAST ONTARIO STREET

TELEPHONE SUPERIOR 7-3997
CABLE ADDRESS "ARTCLUB"

January 24 1954

Dear Mrs Halpert,

Richard Florsheim and I have been discussing the possibility of a show of American painting from important collections to be hung at the Arts Club. The idea appeals to me and I should like to present it to the exhibition committee on this coming Thursday.

Dick says that you and he have discussed it and that you may be able to answer some questions: What are some of the collections you would suggest we tap? Are there geographical concentrations that would make it possible to ship pictures in groups? Our budget is not large and expense has to be considered in planning our program of seven exhibitions each season. Would you be interested in helping us plan and organize such a show?

We will be able to get a few pieces here in Chicago from collectors like Earle Ludgin, but to give the show real force, I think that impressive names like Rockefeller, Bliss, Goodyear are essential.

I apologize for the lateness of my letter, but hope you can get an answer to me before our meeting.

Sincerely

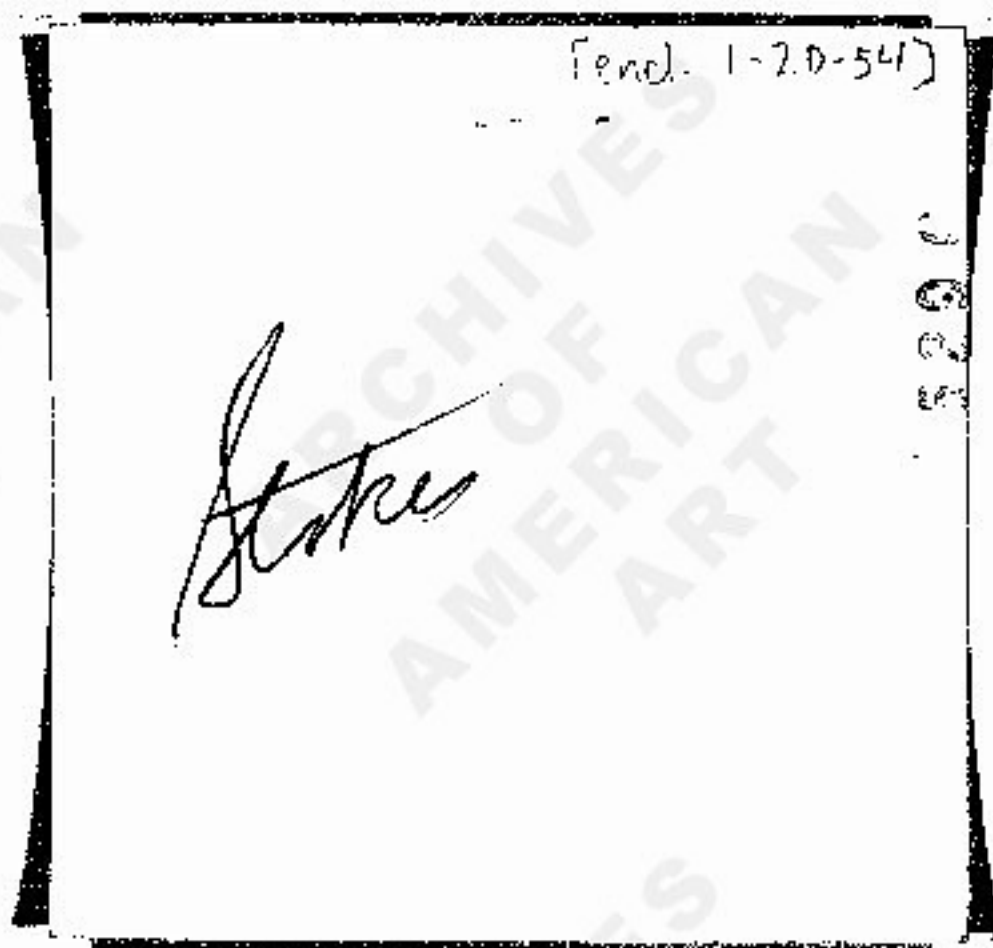
Everett McNear

Everett McNear, co-Chairman
Exhibitions Committee.

230 east Ohio street
Chicago

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rior to publishing information regarding sales transactions,
each person are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.



Wm. Edward Marcus

February 9, 1954

Several days ago I received a note from Jerry regarding our current show and the possibility of having it in Dallas at the present time. If you have any ideas about what we can send to Dallas I shall be very happy to carry them out.

Mrs. Edward Marcus
4007 Stonebridge Drive
Dallas, Texas

I hope that when you are next in New York we can spend more time together. My best regards to you and Eddie.

Dear Betty:

Finally I received a clip sheet from CHARM Magazine and am now enclosing it so that you may show it to Eddie. The painting is here, but I decided that it was unwise to ship it to you until we clarify the situation.

Shortly after you left, Lawrence mentioned to me that the painting had been shown to Stanley during a visit he made to the gallery in my absence. This painting may have an unpleasant association for the Marcus family and I thought it best to withhold shipment until we had the matter clarified.

Some time ago some people from California (whose name I cannot recall at the moment) dropped in just as the Ben Shahn painting arrived, without a frame and wrapped in newspaper. In my enthusiasm for the painting I showed it to them, and when they asked the price, for some inexplicable reason, I mentioned the ridiculous figure of \$750. The moment they left I realized how utterly stupid this was, but since I told them I would hold the picture for only twenty-four hours, I did nothing further about it. In view of the fact that they did not return, I felt free to accept Ben Shahn's actual sales figure of \$1100, which was the amount quoted to Stanley when he called during my absence.

While I know you are well acquainted with the policy of this gallery, to make no variation in price at any time, I want to make sure that the facts are thoroughly understood before the painting is sent down for your consideration -- if you are still interested. You may recall your suggestion to send it to Stanley first. Since he has already seen it and turned it down there is no object in doing so. Therefore if you and Eddie would like to see it in Dallas at Ben Shahn's price, I shall be delighted to send it on. If not, please be perfectly frank and I shall proceed to withdraw it from the "for consideration" pictures.

I hope you understand the embarrassment of this situation for me and will be perfectly frank in your reply.

January 23, 1964

Mrs. Walter J. Reek
327 South Washington Drive
St. Armands Key
Sarasota, Florida

Dear Mrs. Reek:

I am very familiar with the chrome-lithograph referred to in your letter, published by Buckfarber, as we have had a good many prints in our possession.

It is very hard for me to give you a valuation by mail, as the price varies considerably depending on the condition of the print and the immediate market. I can tell you however, that they have been sold in various parts of the country at prices ranging from \$50 to \$200.

Sincerely yours

EMH:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARLES ALAN

Dear Elith: Karl Zerbe will be in
town on Monday, January 25th.
He and I thought you might like to
come up + have a drink at 5:30 P.M.
and see his show.

Sincerely,

Cha.

1.15.54

UNIVERSITY OF CALIFORNIA

LOS ANGELES: DEPARTMENT OF ART

January 20, 1954

Miss Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

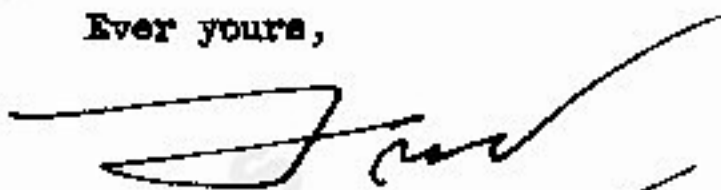
Dear Edith:

Just a word of warning to tell you that I shall be in New York for the first ten days in February. One of my main reasons for coming is to see something of Sheeler. I feel that I should need to see him more than once, so won't you make tentative arrangements, perhaps a couple of long afternoons, and of course I very much want some of your own time, too.

When we are through, I hope that we have a show and that I have enough material to get me pretty well underway on the monograph which will do some credit to our man.

I look forward to seeing you, then, in the near future.

Ever yours,



Frederick S. Wight
Director of the Art Galleries

FSW:sk

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none like the one that was broken. So, finally, I had to give up. The only point was, I wanted to show how much I appreciated all you have done for the Hoppins in helping them get their folk art.

Our very best to you and I hope we will get in soon and have that long delayed New Year's toast.

Sincerely,

Ken

20th January, 1954.

P.S. Herewith a small billet-doux - but a step toward another purchase!

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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February 17, 1954

Mr. Charles Alan, Director
The Alan Gallery
32 East 65 Street
New York, N. Y.

Dear Charles:

I am enclosing the check for the pro rated interest.
This is in connection with the Welfare Fund.

Frankly, I feel very sad that the fund has been disbanded, but I know also that the artists were never very much in favor of the idea. In any event they will now receive some unexpected checks.

Sincerely yours

BCH:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Lawrence Fleischmann

February 11, 1954
with one of the greatest Masters in history.

Also, incidentally, do you know Hoke Levin in Detroit who has bought several American paintings and who acquired Little Marin as a result of the Detroit Institute exhibit. He might be a good guy to get after for support of the Institute.

Mr. Lawrence Fleischmann
19480 Burlington Drive
Detroit 3, Michigan

Dear Larry:

I did not write to you sooner because interfering with the Florida vacation would be brutal. Incidentally, I want to thank you and Barbara for the most fattening gift I ever received, and I might also say, the most irresistible. It was sweet of you to thank of me.

Whenever you are ready for the "Masters Exhibition" I shall be ready for you. As a matter of fact I will follow the popularly advertised "lay-away-plan" by putting aside small masterpieces in preparation for the event.

Forgive me for being vulgar but I have to carry out instructions received several days ago.

Upon studying the report of open accounts in connection with Marin paintings, the lawyer for the Marin Estate asked me to supply him with a complete record of the account. Subsequently he sent in a request for a statement on payments.

Will you be good enough therefore to send me a note indicating specifically how you plan to clear up the Marin account, stating definitely what amounts you are prepared to send monthly and the limit of time involved. I told them that I was under the impression that this would be attended to by the end of 1954, but I would prefer to get a written statement from you regarding the matter so that he will not continue pestering me. I am sure that you understand my position in this case.

Incidentally, I am delighted with the reports I have received about the Marin exhibition at the Institute, and the enthusiasm for the paintings in the Fleischmann collection. You will in turn be pleased with the tremendous and enthusiastic reviews of the show held here, in Chicago, and at the Academy of Arts and Letters. The reviews have really been remarkable from every point of view, and I think we can all be proud of our association

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

EVA INGERSOLL GATLING
CURATOR

JANUARY 14, 1954

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

I AM SORRY TO HAVE DELAYED SO LONG IN
ANSWERING YOUR LETTER OF DECEMBER 29.

I DID, FOR ME, A VERY BRASH THING AND
TOOK A WINTER VACATION IN THE SOUTH.
IT MADE IT DIFFICULT TO COME BACK TO A
BLANKET OF SNOW ON THE GROUND AND A
WORSE BLANKET OF UNANSWERED CORRESPONDENCE
ON THE DESK.

I AM TERRIBLY SORRY THAT THE INSURANCE
PEOPLE HAVE BEEN SO SLOW IN MAKING THEIR
INSPECTION. WE HAVE NOTIFIED THEM AT
THIS END AND ASKED THAT THEY CHECK INTO
THE MATTER IMMEDIATELY. I HOPE THAT
BY NOW THE PAINTING HAS BEEN INSPECTED
AND YOU HAVE REACHED AN AGREEMENT.

SINCERELY YOURS,

Eva Ingersoll Gatling

EIG:m

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1954
COPY
GARDNER COWLES FOUNDATION

Des Moines 4, Iowa

488 Madison Avenue
New York 22, N. Y.

Dear Eero,

Thank you for your letter of March 30th, discussing the Drake mural and Stuart Davis.

I have discussed this matter with the other officers and trustees of the Gardner Cowles Foundation. We are unanimous in feeling that the cost of the mural itself should not exceed \$15,000. In addition, we would be willing to pay the actual out-of-the-pocket travel cost of the artist and the cost of mounting the mural, which I understand might run as high as \$1,000.

I hope very much that you can persuade Mr. Stuart Davis to do the mural, but if he insists on a price higher than \$15,000, we will have to turn to some other artist.

I suggest that you discuss this letter with Mr. Davis and then let me know the decision.

Sincerely,

/S/ Gardner Cowles

Mr. Eero Saarinen
Eero Saarinen and Associates
Bloomfield Hills, Michigan

prior to publishing information regarding sales transactions. Members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 16, 1954

Mr. Frank Perl
350 North Camden Drive
Beverly Hills, California

Dear Frank:

After writing to you unsuccessfully so many times, I finally tried Barbara Symes, only to find that she and Jimmie have left or are leaving for Colorado.

All kidding aside, I am very eager to get our records straightened out after this long lapse. Would you please refer to all my previous correspondence to the consignments and your bookkeeping and return all the outstanding items immediately. I am sure that you can appreciate what a serious problem it is for us to keep records straight and to keep our artists from pestering us for money or for the return of pictures.

I shall be ever so grateful if you would attend to this promptly and so obviate the necessity for me to follow-up the matter once again. Be a good sport and get busy immediately upon receipt of this letter and clear up all the loose ends.

Sincerely yours

FWP:1

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January 7, 1954

Mr. Bryan A. Frame
509 Arcadian Avenue
Waukesha, Wisconsin

Dear Mr. Frame:

Naturally I am very happy that you are pleased with the Feininger. It is, in my opinion too, one of his outstanding paintings.

The Stuart Davis is still in our possession as we are waiting for the only restorer in New York who can remove the watercolor from the card board backing which causes the unfortunate ripple in the paper. We do not want to send it to you in its present condition and felt that you would rather wait a little longer and have this fine watercolor in the proper state for permanent hanging. Unfortunately, Mr. Frye broke his arm and will not be able to do anything immediately but hopes to get back to work within a few weeks. If you would rather not wait that long, we can send the picture to Boston where another well equipped restorer can take care of the matter for us. Please let me know your wishes in the matter.

It was very nice seeing you. My best regards.

Sincerely yours

MMHla

rior to publishing information regarding sales transactions, creators are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

4.5.2.2

Mr. Everett McNear, Co-Chairman

Dear Mr. McHenry: I am glad to hear that you are interested in the work of the National Archives and Records Administration. I am sure that you will find the information in this letter of interest.

However, since the idea of the exhibition appealed to you, perhaps there will be another occasion soon to discuss the prospect. ~~anyone~~ ~~person~~?

In Chicago: Edward Bennett, Willard Judis, Mrs. Walter Paepcke, Grant and Frederick Pisk, Solomon and Edward Smith, Jay Steinberg, Leo Guttman, etc.

In Boston: George W.W. Brewster III, Spencer Cowan, Joseph Gersten, Prof. George Kennedy, S. P. Kinnicutt, Stephen Stone, Nathaniel Saltonstall etc.

In Texas, there are the Marcus family, Sam Cantey, Sylvan Lang, Robert Struss, Robert Windfob, etc.

MRS. FRANK J. EVERTS
P. O. BOX 1189
LANCASTER, PENNSYLVANIA

February 2, 1954.

Mrs. Edith Halpert,
32 East 51st Street,
New York City, N. Y.

Dear Mrs. Halpert:

Your Gallery was recommended to me by Mr. Hudson D. Walker, upon inquiring from him with whom I should place four of Charles Demuth's water colours which I would like to sell.

Two are New York City cafe scenes (The Purple Pup), with Marcel Duchamp in one of the group scenes. The third is also a cafe scene with three people in the group. The fourth is a nude drawing in water colour.

Will you please inform me how you customarily handle the sale of paintings, the commission charged and what insurance protection you provide as to fire, theft and damage. If you have a copy of your contract under which the paintings would be handled by you, please enclose a copy of the contract.

Three of the paintings are framed and one is unframed. Shall I send the pictures as they are? If not advise me, and also advise me what method you recommend for shipment.

Sincerely,

Mrs. Frank J. Everts

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February 16, 1954

Mr. Charles H. Scott
West Harrow
6212 Balasclava Street
Vancouver, B. C. Canada

Dear Mr. Scott:

Your letter addressed to the American Academy of Arts and Letters has been referred to us since we are agents for the Estate of John Marin.

The exhibition at the Academy is being dismantled this week and the loans are being returned to the respective owners. Only a few of the paintings were consigned by the gallery.

Will you be good enough to send me some further information about your gallery so that we in turn may send you data regarding any possible Marin exhibition touring in your direction.

Sincerely yours

WHL:z

For to publishing information regarding sales transactions.
securitizers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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Sarasota, Florida.
January 19, 54.

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Edith G. Halpert,

I have in my possession a painting by William M. Hornet. It is a painting of a violin on a barn door and a sheet of music and in the lower left hand corner an envelope addresses to William M. Hornet, 28 East 54th St., New York City, N. Y. with a Paris Post Mark. It was copyrighted by Tuckfarber & Co., in the year 1887. Is the painting of any value? I will be very grateful for any information you can give me.

Mrs. Walter J. Reck,
327 South Washington Drive,
St. Armands Key,
Sarasota, Florida.

GEORGE L. DICKSON
4019 WEST SECOND STREET
LOS ANGELES 4, CALIFORNIA

Dear Mrs Halpert: -

Regretfully I find it expedient
to again offer my Harnett for sale
and as your gallery is the
Harnett headquarters I am
again bringing it to your
attention in the belief that
thru you it may fall into
perhaps nostalgic, but at least
appreciative hands.

Since last writing you, the
picture has been authenticated
by Alfred Frankenstein and is
described in his book, page 165
under year 1878 #31 "The Blue
Tobacco Box". The picture is in
its original frame, has been re-
canvassed and glows with
clarity and composition.

I paid \$500 for it and although
I am in no sense a dealer I believe
its intrinsic value is much greater.

OFFICE MANAGEMENT

THE MAGAZINE FOR MANAGEMENT EXECUTIVES

A Geyer Publication
312 FIFTH AVENUE
NEW YORK 10, N. Y.

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January 7, 1954

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I send herewith three copies of the January issue of Office Management, in which we had that feature story on your wonderful exhibit. I am returning your three photos separately to you.

I want to thank you very much indeed for your cooperation with our managing editor, Robert Smith. You have enabled us to give our readers a fresh look at the possibilities of art as part of the office environment and I am certain that the story will do much to influence office executives in the right direction.

I am very grateful for your cooperation and hope that you will tell us of future projects of this kind.

Sincerely yours,

OFFICE MANAGEMENT

Thomas V. Murphy/rs

Thomas V. Murphy
E d i t o r

THE CINCINNATI ART MUSEUM
CINCINNATI 6, OHIO

JOHN J. SMERY, PRESIDENT
PHILIP R. ADAMS, DIRECTOR

January 4, 1954

Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very much for sending me the extra copies of the
Stuart Davis silk screen. I am very happy to have them.

I wish I could afford the original gouache and think the
\$250 price very reasonable. I have always wanted to have
a Davis in my small collection. The only way I could afford
it is to trade some Barnett Old Violin prints, but I imagine
this would not be agreeable with you. If it is, let me know
how many I would have to round up. I can only get the Donaldson
prints which is lighter than the Tuchfarber because several of the
plates were not run. Donaldson prints are more attractive however.

I don't think I would have much trouble selling this Davis in
Cincinnati. If I have a chance I will talk with a few collectors
here.

I enjoyed seeing the collection of your brother-in-law here.
The Barnett is certainly the choice item in the collection and
Mr. Chase is a very engaging person.

Have a Happy New Year!

Sincerely,

Ed. Dwight
Edward H. Dwight

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Business Office
11 Andrew Street, Springfield 9, Mass.



ART IN AMERICA

An Illustrated Art Magazine, founded in 1913
by FREDERIC FAIRCHILD SHERMAN

Editorial Office
Weston Road, Cannondale, Conn.

Editor
JEAN LIPMAN

Business Manager
EVERETT H. FOND

Advertising
ANNE MEYERING

Cannondale, Connecticut

Feb. 5, 1954

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GORDON WASHBURN
ALICE WINCHESTER
CARL ZUCKERMAN

Dear Edith,

I think your article was extremely good - just what had wanted for this special issue. I made a few editorial changes - if you don't like any of them do feel free to change them back in proof. And the addition of the other group of illustrations certainly adds a lot - very glad you did this.

- I'll use the copyright statement you request, either at the end of the article or in some other appropriate place, referring specifically to the article. Delighted to hear you're doing a book.

The content of this special issue on the Garbisch collection is very exciting I think - and believe it will make even a better issue than the AMERICANS WITH A FUTURE - hope you liked that too though, and will welcome any suggestions you'd have for future issues of this kind - we planned it as an annual.

Thanks again for your "In Memoriam" - which I thought should be italicized in the title - let me know if you disagree.

Sincerely,

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51 St.
New York City

Just out, you may
not have received it yet!

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Mrs. Story continued

January 30, 1964

the others start at \$1000 and are priced to \$3000, also with a few exceptions which are higher. The oils of the later period fluctuate from \$2500 to \$5000.

Naturally, it would be preferable to have you on the spot, or some one else to appoint, in order to be familiar with the Santa Barbara territory, to make the actual selection, unless you wish to depend entirely on my judgment. Do let us hear from you.

Although we have been very interested in the Academy of Arts and Letters, in relation to the nature of the collection, from private collections, which is of course, the Detroit Art Institute is of course, a group of paintings belonging to one collector interested in the museum. There too, we made several additions to fill in the date gaps.

However, with the cooperation of Duncan Phillips, the Cleveland Museum and the Museum of Fine Arts, Boston, a large Memorial exhibition will be organized for the early part of 1965. This will be an all inclusive collection, comprising oils, watercolors, drawings and etchings, and will cover all the phases and periods and styles of Martin's work. Would you want to wait for this truly important exhibition, or would you prefer to have the smaller one selected especially for you and planned on a much smaller and less expensive scale?

ALMA

If the latter, please let me know and we shall start working on it in the very near future.

In writing, will you be good enough to let me know how many pictures you can show, and what month would be most desirable for the purpose.

Our current show comprises only selections from 1880 to 1903, and the show will close at the end of the month. Thus, there will be available a full cross-section on a small scale -- that is, in relation to the large Memorial for next year. The price range is quite inclusive depending on the number we still have available of a year, or type -- with the early examples at a much lower figure than the middle and later periods. For instance, those in the two series, or any paintings before 1910, range from \$500 to \$1000, with some exceptions; while

January 20, 1954

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Fraser:

Thank you so much for sending the telegram.

Needless to say, both John, Jr., and I were deeply touched and grateful to the committee and to the members of the Academy who made this award possible. It is a touching tribute and a gesture worthy of the Pennsylvania Academy.

Unfortunately I cannot arrange to leave New York that evening, and regret it deeply, but I shall see the exhibition later.

My very best regards.

Sincerely yours

EGH:la

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T H E D E N V E R A R T M S E U M

SCHLEIER MEMORIAL GALLERY FOURTEENTH AVENUE AND ACOMA STREET DENVER 4, COLORADO TELEPHONE: TA. 5337
ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

January 4, 1954

Miss Edith Halpert
The Downtown Gallery
32 - East 51st Street
New York 22, N. Y.

Dear Miss Halpert,

We have just returned from a brief holiday trip and find your letter of December 18. Thank you for the information concerning the values on the two weathervanes. We are using one of them as an illustration in our handbook and look forward to having them both as splendid additions to the forthcoming show. I didn't mention the Merry-go-round horse again, because we find that the horse is well represented in other objects from our own collections.

We have not used Hahn Brothers for packers before; and unfortunately there are two firms listed in the Manhattan telephone directory by the name of Hahn. So if you would still prefer to have them handle your material, please send me on the address so that we can make the request directly. Otherwise, we shall use Budworth for all of the New York shipments.

Thank you again for your kind interest and cooperation.

Sincerely yours,

Cele M. Bach

Mrs. Otto Karl Bach
Museum-Schools Representative.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The thought occurs to me that a fair way to handle the sale would be to turn over the transaction to you as agent with the the original purchase price coming to me plus $\frac{1}{2}$ the overage. Say we set a minimum price of \$1500 I would get \$500 + \$250 and you would get \$250. Should you develop a sale for \$1500, I would get \$500 + \$500 and you would receive \$500.

Incidentally a local show-off in the movies has offered me \$800 but I believe this lovely little Harnett should come to rest in a small Public Gallery or a cherished private collection.

I do wish I could keep it for my young but a very expensive operation has made that impractical.

May I have your thoughts or suggestions. Sincerely,

2/9/54

Geo. L. Diepso

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 20, 1954

Mr. Richard Davis
Wayzata 5
Minnesota

Dear Mr. Davis:

I am enclosing a photograph of the Stuart Davis
"Eggbeater #3". The painting was out on exhibition
and then we had to wait for the photographer to
deliver the print. All this has been accomplished
at last.

As you probably know, Stuart Davis did a series of
paintings between 1928 and 1930, both in oil and
watercolor, all entitled "Eggbeater". There is one
version each at the Phillips Gallery in Washington,
the Whitney Museum, and the Museum of Modern Art,
and the Lane Foundation. There were two gouaches
as well. One is now in the collection of the Munson
Williams-Proctor Institute, and the other in our
possession. This is the one of which I am sending
you a photograph. All the data is listed on the
reverse side.

The color is very high in key and bears an association
with his recent work.

We are now preparing for a one man exhibition of
Davis' recent paintings. This will be held during
the month of March. It will be the first show in
twelve years comprising new pictures, and we are
looking forward to it avidly. I do hope that you
will be in town during that period.

My best regards to you and Mrs. Davis.

Sincerely yours

EDH:la

550. -

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edward Marcus

February 9, 1954

Several days ago I received a note from Jerry regarding our current show and the possibility of having it in Dallas at the present time. If you have any ideas about what we can send to Dallas I shall be very happy to carry them out.

I hope that when you are next in New York we can spend more time together. My best regards to you and Eddie.

Mrs. Edward Marcus
4007 Stoneridge Drive
Dallas, Texas

Dear Betty:

Finally I received a clip sheet from CHARM Magazine and am now enclosing it so that you may show it to Eddie. The painting is here, but I decided that it was unwise to ship it to you until we clarify the situation.

Sincerely yours

Shortly after you left, Lawrence mentioned to me that the painting had been shown to Stanley during a visit he made to the gallery in my absence. This painting may have an unpleasant association for the Marcus family and I thought it best to withhold shipment until we had the matter clarified.

Some time ago some people from California (whose name I cannot recall at the moment) dropped in just as the Ben Shahn painting arrived, without a frame and wrapped in newspaper. In my enthusiasm for the painting I showed it to them, and when they asked the price, for some inexplicable reason, I mentioned the ridiculous figure of \$750. The moment they left I realized how utterly stupid this was, but since I told them I would hold the picture for only twenty-four hours, I did nothing further about it. In view of the fact that they did not return, I felt free to accept Ben Shahn's actual sales figure of \$1100, which was the amount quoted to Stanley when he called during my absence.

While I know you are well acquainted with the policy of this gallery, to make no variation in price at any time, I want to make sure that the facts are thoroughly understood before the painting is sent down for your consideration -- if you are still interested. You may recall your suggestion to send it to Stanley first, since he has already seen it and turned it down there is no object in doing so. Therefore if you and Eddie would like to see it in Dallas at Ben Shahn's price, I shall be delighted to send it on. If not, please be perfectly frank and I shall proceed to withdraw it from the "for consideration" pictures.

I hope you understand the embarrassment of this situation for me and will be perfectly frank in your reply.



PHILADELPHIA MUSEUM OF ART

Parkway at 26th Street, Philadelphia 30 • POplar 5-0500

FROM THE OFFICE OF THE
DIVISION OF EDUCATION

January 19, 1954

Mr. Stephen S. Kayser
Curator, Jewish Museum
Fifth Avenue at 92nd Street
New York 28, New York

Dear Mr. Kayser:

On September twenty-fifth we
sent you a slides of Hick's "Noah's
Ark".

If you are no longer using
it would you be kind enough to return
it. It is a slide we use quite often
and so we would appreciate having it
back.

Thanking you for taking care
of this matter for us, I am

Sincerely yours,

Helen R. Hepburn
Helen R. Hepburn
Assistant, Slide Library

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 15, 1964

Senora Laura Topex-Figueroa
Galeria de Arte Mexicano
Milan #18
Mexico D.F. Mexico

Dear Senora Figueroa:

Forgive me for not having written to you sooner, but I have been working on an idea which took a long time to develop, as so many other people were involved. However, we are now ready to start, which, of course has to be done within the next few days.

The plan I am referring to is an International Exhibition of artists under forty, opening on the first of February. The exhibition includes English, French, Belgian, Mexican, American etc. For the Mexican, I have already selected Yonia Fain who called here at your suggestion. In addition, I should like to represent Alfonso Michel and Gunther Gersao, if they are under forty. Naturally my decision depends on your desire to cooperate in this exhibition and to do so at such short notice. I will leave the choice to you, but from the slides I have, those I prefer are Gersao's "Apetropais Image" or "Vestige", and Michel's "Mangoes" or "Frutero".

If you can cooperate and will make one picture by each of these artists available, will you please wire me immediately to that effect so that I can list the title in the catalogue. No doubt the paintings can be shipped by Air Express without frames to expedite receipt.

The exhibition is creating a stir with the publications and should be one of the more important events of the season. I do hope that Mexico will be represented.

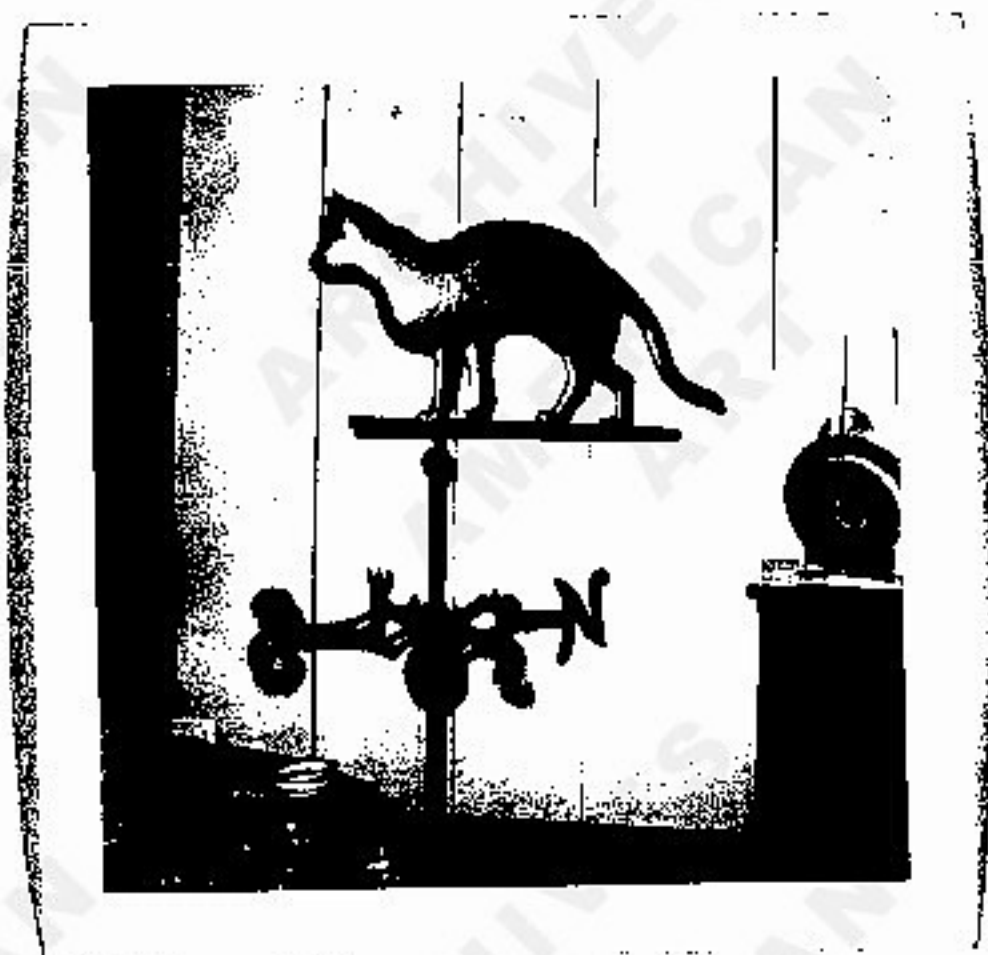
My best regards.

Sincerely yours

ECHla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SUITE 860 SECURITY BUILDING
PHOENIX, ARIZONA

11 Feb 54.

Dear Mrs. Halpert:-

we had a very large attendance at the exhibition here, and I know it was very good for our local people to see - as they otherwise are unable to do - what style and quality of work is being done by the representative group of significant artists shown. I wouldn't figure anything to do with the S. Davis, and as it did not stir me as much when I gave it a strong second look by itself - or at a third time just before the exhibition closed - I decided to let it go.

Wish I could see your projected Davis show, but it is unlikely we shall be in the East before late May or early June.

Yours sincerely,
Oli B. James

2/4/54

MRS. RICHARD S. DAVIS
WAYZATA 5, MINNESOTA

DEAR MRS. HALPERT -

FORGIVE THE NOTE

PROBLY WE ARE DE-
PARTING IN THE MOR-
NING, HAVING DELIVERED

THE 2 WATERCOLORS BY
~~MRS. SHANN'S~~ DENNIS PLUS
MRS. SHANN'S BELONGINGS

WE HAVE BASED
THE ENCLOSED STATE-
MENT ON COST TO
US, WE ~~WANT~~ TO PART
WITH THE DENNIS, BUT
PLAN TO REPLACE THEM
SOONER. (OVER)

Prior to publishing information regarding sales transactions,
 researchers are responsible for obtaining written permission
 from both artist and purchaser involved. If it cannot be
 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
 may be published 50 years after the date of sale.

STATE OF NEW YORK)
) ss.:
 COUNTY OF NEW YORK)

On this day of , 195 , before
 me personally came ,
 to me known and known to me to be the individual described
 in and who executed the foregoing instrument and he duly
 acknowledged to me that he executed the same.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CORRESPONDENCE

1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 16, 1954

Miss Dorothy Miller
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Dorothy:

Some months ago you spoke to me about a group of paintings and sculpture which the museum planned to place on the market -- privately of course.

Has any decision been made regarding the matter? I am particularly interested in the Stuart Davis since we are organizing a one man show of his work for the month of March, and interest will be concentrated on him during that period.

I shall be grateful for the information about the Davis and the other examples by Dickinson, Weber, Prendergast, Lachaise, Remoth etc.

Sincerely yours

EGH:la

February 9, 1954

Mr. Brayton Wilbur
320 California Street
San Francisco 4, Cal.

Dear Mr. Wilbur:

We appreciate your response to our holiday greeting, "Ivy League", by Stuart Davis. While the above mentioned silk screen existed exclusively as a holiday publication you may be interested in another example of Stuart Davis' work in the silk screen medium.

We are currently exhibiting "Landscape, Bass Rocks", for sale at \$35. It measures 12" X 9" and although photographic reproductions are not available we would be pleased to send to you a copy of this silk screen print on approval upon your request.

Sincerely yours,

LEWIS

tiful ~~it~~ here than it has been. I have taken a lot of pictures and hope they turn out.

Your letter of the 18th was here when we got back just before Christmas. For a while I was a bit hurt at "as a matter of fact I am ~~am~~ under the impression, etc." I've known you to use that expression before, but with me I thought it might be "who ever gave you the idea" - but, thinking it over, my letter must have seemed a bit presumptuous to you - even though my only thought was to pay for the folk art. You, see, no one has ever been that generous to me before. So if when you check the things in Newtown you find they are not for sale, perhaps you will help me replace them. I love them dearly, but know how strongly you feel about your personal things. I have just bought an attachment for my camera (called a close up) and hope to photograph all the folk art in color. Wish I were in New York to ask advice from Mr. Baker. However, I shall attempt it - and send you prints if they turn out.

My Christmas present is an everlasting joy. I still haven't covered all the details. Every time I look at it there is something new.

In the meantime, we are following the Marin, etc. in the papers, but should we get in at all, we'll be sure to let you know.

I was disappointed in not being able to do better than the mercury glass, but since last July Lillian Jones and Grace Clark have been looking for a waterford bowl to take the place of the one that was broken, but no luck. Believe me, I have seen almost every conceivable kind of Waterford bowl, but

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK 22, N. Y.
PARIS, 22 RUE DES CAPUCINES
LONDON, 14 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

January 13, 1954

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, N. Y.

Dear Edith:

Thank you for your letter of December
10th enclosing the additional check covering the sale
of the Peale Still Life.

I did not understand that you had to pay
anyone a selling commission; but of course in a partner-
ship transaction of this sort we go along with whatever
our partner does.

All good wishes for 1954,

Yours sincerely,

Bill

W. F. Davidson
M. KNOEDLER & COMPANY, Inc.

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may be published 60 years after the date of sale.

MRS. FRANK J. EVERTS
P. O. BOX 1163
LANCASTER, PENNSYLVANIA

February 12, 1954.

Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of February 8th, 1954. Following the suggestions and instructions in your letter, I am sending under separate cover four original authentic water colours by the late Charles Demuth, of Lancaster, Pa., as follows,- two water colours of a New York City Cafe Scene (The Purple Pup), (with Marcel Dechamp in one of the group scenes), both of which are framed; a third cafe scene with a group of people, which is not framed; and the fourth water color is a nude drawing, which is framed. If you wish to or think it desirable to reframe any of the paintings, you have my permission to do so.

I am placing these four water colours with you for sale on a consignment basis for the purpose of obtaining a buyer for them. The price is \$15,000.00 for each water colour, with the understanding that your commission will be 25% of the selling price when sold. This consignment shall continue until the same is revoked by me in writing.

Will you please send me a receipt upon receipt of the water colours, and indicate thereon that you are responsible for the paintings and that the same are protected and insured against fire, theft and damage by any cause.

I am enclosing an affidavit which I assume will be satisfactory as a provenance.

After you receive the water colours I will be pleased to have your comments and suggestions.

Sincerely yours,

Mrs. Frank J. Everts

Telegram by phone 2/17/54

Just noticed your \$15,000 valuations. Please do not ship

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Mrs. Elisabeth Navas

to include in the first two classifications only professionals in the field, those who have a regular column in either a newspaper or a magazine, and not for a single brilliant article that may be written in a quarterly or elsewhere".

Sincerely yours

P.S. Another quote below:

from David Solinger

"Despite the merit of the suggestion you and Elisabeth make, in view of the previous difficulties surrounding the Coiner award, I am opposed to making any further changes at this time and suggest that we let sleeping dogs lie. Furthermore, since Mr. Coiner's award was for the series appearing in Art News, and we insisted that it be to the writers rather than the publication, I would hesitate to omit one of the writers on the sole ground that his article was about a French artist. I recognize that we are dedicated to furthering American Art but it is the series -- eight out of nine articles of which dealt with American painters -- which is winning the award; and I would not want to subject the Foundation to the very same charge of provincialism to which we rightly take such violent exception when it is practiced by our friends abroad."

February 11, 1954

Mr. Richard S. Davis
Wayzata 5
Minnesota

Dear Mr. Davis:

Thank you for your letter.

The watercolor "Straw Flowers" by Demuth was delivered to the gallery and as soon as "Bicycle Act" arrives, I shall send you a check for the two paintings. As I mentioned previously, I would not care to buy one without the other. As a matter of fact, since I am planning an exhibition very shortly in which Demuth will be included, I am eager to have the second picture. If you can recall it from exhibition immediately. I plan to have ten pictures in all and these two painting will give a variety, with the larger examples that I have.

It was so nice seeing you and I hope to have the pleasure soon again.

Sincerely yours

SON:la

rior to publishing information regarding sales transactions, executors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 15, 1964

Mr. Edward W. Warwick, Art Buyer
N. W. Ayer and Son, Inc.,
West Washington Square, P
Philadelphia 6, Pennsylvania

Dear Mr. Warwick:

When I returned from my vacation I found your letter.

Indeed I am sure that Raymond Breinin would be interested in preparing the sketch for the Container Corporation of America, and I am communicating with him, who will in turn, write you for further details.

Sincerely yours

EWL:la

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February 8, 1954

Mrs. Elizabeth Navas
316 East 66 Street
New York, N. Y.

Dear Elizabeth:

I am enclosing a sample of our sales form, which you will note incorporates the following statement: "All copyright and reproduction rights on above reserved by Artist or Gallery".

We have used this or similar form throughout our existence as we realize the importance of incorporating this to avoid any misunderstanding or any infringement on the artist's rights.

The museums throughout the country have been most cooperative and when an outside request for reproduction of a painting or sculpture from this gallery reaches the museum office, that request is always referred to us. In two or three instances we allowed the museum a percentage of the royalty or the fee we received for the artist. In the case of private collectors, the same holds true, but we do not allow any percentage in such instance. Furthermore, should the client be a business organization, purchasing the picture for reproduction purposes, there is a charge for the latter over and above the cost of the painting itself.

I would suggest that you refer to the current issue of the Art Digest as evidence that the idea is becoming prevalent.

Sincerely yours

ENCL

BRAYTON WILBUR
320 CALIFORNIA STREET
SAN FRANCISCO 4

January 18, 1954

mod. list

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Miss Halpert,

Dear Miss Halpert,

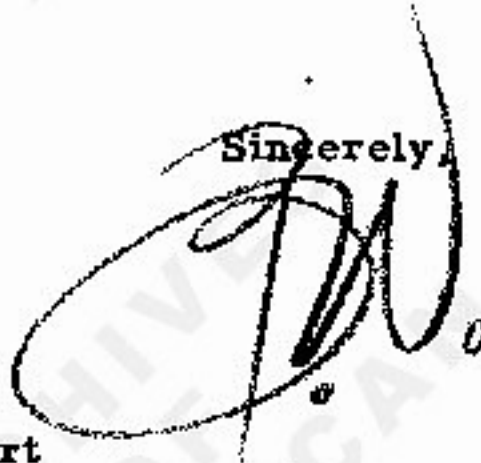
Your holiday greeting "Ivy League" by Stuart Davis (silk screen by The Tiber Press) intrigued me.

Do you have available other examples of this kind of work? If so, what are the approximate cost?

There is no rush about replying in view of my intended absence in South America until late February.

Many thanks.

Sincerely,



Miss Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Edith Halpert

35

Arthur S. Halpert

February 11, 1954

Mr. Meyric B. Rogers
Curator Decorative Arts
The Art Institute of Chicago
Chicago 3, Illinois

Dear Meyric:

Since you recommended Richard Miller to me, I feel that I owe you an explanation for his recent resignation.

While I found his personality utterly charming and his attitude extremely cooperative, we decided after a serious consideration, that this was not an ideal situation for him nor for me.

As a young man it was necessary for him to feel that his future was assured and that within a short period he would have a job of real responsibility. The mad pace in the gallery was a little beyond him, to say nothing of the character of the boss. We both felt that in spite of his superior intelligence, running an art gallery with all the ramifications was too involved a program, and, while the present was exceedingly nice, the future was not as promising as he had hoped.

Fortunately, however, he will give me sufficient time to help me on some special research which he is doing superbly and which he combines with his responsibilities in the printing plant maintained by him.

And so, many thanks for helping me out.

Sincerely yours

WML:la

January 18, 1934

Mrs. Isabel Lachaise
4 Viewbrook Road
Lexington, Massachusetts

Dear Mrs. Lachaise:

In reply to your letter addressed to
Mrs. Halpert, I wish to inform you
that the sculpture we exhibited in
our exhibition was the plaque which
we obtained from M. Knoedler & Co.

Sincerely yours

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February 19, 1954

Mr. George Burke
460 West 34th Street
New York 1, N. Y.

Dear Mr. Burke:

On November 18th we consigned to you a silk screen print by Ben Shahn entitled "Triple Dip" for exhibition at the House of Cards, 170 Broadway.

Since I have discovered that the prints has not been returned, I am writing to ascertain whether the show has closed and whether the print was inadvertently misaddressed.

Sincerely yours

BOML:

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February 16, 1954

Mr. James T. Flexner
192 East 75 Street
New York 21, N. Y.

Dear Mr. Flexner:

Indeed I shall be very glad to send you a photograph of the Sheldon portrait. However, you will have to obtain permission for reproduction from Colonel Garbisch, who owns it, and the companion picture.

I am very interested in hearing about your forthcoming book. Incidentally, you might find it advantageous at some future time to go over our photographic records which contain some outstanding examples of American folk art including pictures now in public and private collections, as well as those we still have in our possession. In any event, it will be nice to see you.

Sincerely yours

EGH:ls

January 19, 1954

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Miss Florence Mays
818 Poplar Street
Philadelphia, Mississippi

Dear Miss Mays:

Because the Ralston Crawford painting was not bought by you directly from us, I am writing to ascertain whether you made the payment directly to the University of Alabama.

According to our records, the purchase was made during the exhibition held at the University during March 1953, and there may be some mix up about the transaction.

Would you please advise me accordingly.

Sincerely yours

RMHla

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 8, 1954

Mrs. Carol Kinzel Uht
Room 5600
30 Rockefeller Plaza
New York 20, N. Y.

Dear Mrs. Uht:

With the exception of three items, we found records in our sales book for the paintings and sculpture listed by you. The information is incorporated and we are returning the list to you.

Should we find any data on those three objects, the information will be sent to you subsequently.

Sincerely yours

ENC1.

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

KARELSEN, KARELSEN, ROSENBERG & BAUM
COUNSELLORS AT LAW
NEW YORK CENTRAL BUILDING
230 PARK AVENUE

CABLE ADDRESS "KARELSEN" NEW YORK
TELEPHONE MURRAY HILL 8-8543

NEW YORK 17, N.Y.

EPH A. KARELSEN
FRANK E. KARELSEN
MORTON G. ROSENBERG
JOHN T. McNALLY, JR.
FREDERICK BAUM
MALCOLM R. LAWRENCE
HERBERT STERN
FRANK E. KARELSEN, III

January 12, 1954

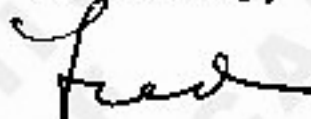
Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, N. Y.

Dear Edith:

Enclosed is copy of the letter which I read to you
on the telephone today. I will delay sending the original
until I hear from you.

With kind regards.

Sincerely,



Frederick Baum

fb:rl
enc.

rior to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

and Virginia were delighted with your reaction.
I can't wait to see you. Meanwhile, my love.

Affectionately yours

Dear Elsie:

You and I would make a fine vandyville team entitled "Flitting Females". What, with your travelling, and what with mine. However, when I meet a large number of women and read about more who need psychiatric care constantly because of boredom etc., I think that our flitting is wholesome after all.

I did not bother answering your letter since your final date of departure was February 15th and I doubt whether you would be back before this letter reaches your address. But I did not know what to do with the enclosed material and am returning it just the same.

Of course I hope that when you get back to New York you will stay put for a little while and will take care of yourself. I also hope that I will have occasion to see you after this long lapse of time.

I am so eager to hear about your visit in Williamsburg and your reaction to the material, the condition of it and to all the talks that you heard. It may amuse you to know that I have recently sent off an article to Art in America, which will be devoted to the Garbach Collection and which in turn, is to be given to a large National museum in the spring. The topic I chose was "Morning Pictures" which fascinate me more than practically any other phase in early American painting. Recently I too went to Boston and spent a good deal of time at the Museum with Mr. Rosseter surveying the Karolik collection of folk art which will be put on display next year. With all this, I am very proud of the Shubert Collection which not only anticipated all the others but is so superior in total content that there can be no competition, particularly when the picture division is completed. The chalk material is being held for you naturally and there are one or two other items which you might want to add to the collection. No matter what any body else does, the sculpture collection can never be touched in quality and quantity and we have been talking about that. Although I am offering nothing to anyone until you have the opportunity of a refusal in each instance.

I am so glad that you liked Gilbert's book. Just for the record and to avoid any embarrassment for Gilbert, the book was a gift from me rather than from the author who would have been embarrassed to send it to you. However, I told him that you liked it and both he

RICHARD A. LOEB

TELEFONO 220 - OF. 1407

CASILLA 940 V - CORREO 16

CABLES: DICTOEB

SANTIAGO - CHILE

Santiago, February 19, 1954

Miss Edith Halpert
The Downtown Gallery
32nd. East 51st. Street
New York City, U.S.A.-

Dear Edith:

Please excuse the remissness in not having settled my account with you, but I am unable at the moment due to circumstances beyond my control, to lay my hands on dollars.

I trust that these conditions will change and that I will be able to purchase dollars required at some not too distant date.

I might suggest the feasibility of selling the Kane painting which you consigned for me. Why not included in an auction Park-Bernet and applying whatever results towards the Marin water color?

Please let me know what you think of this idea.

As always,

Rich

RAL/mf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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February 16, 1954

Mr. E. P. Richardson, Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Richardson:

The address of William Lane is Holman Street, Lunenburg,
Massachusetts.

The other paintings listed by you will be available for the shipment, together with the Ben Shahn's, all of which can be called for by Busworth on February 25th (have you advised them accordingly).

Meanwhile, I am sending you four photographs of Shahn's recent paintings offering a very interesting cross-section of his work. If you will let me know which of these you would like, we shall make the arrangements accordingly. All but "A B C" are in tempera. The dimensions, dates and titles are listed below:

Labyrinth - 1952	35½ x 47½
Age of Anxiety - 1953	52 x 31
A B C - 1953	39 x 52½
Arch of Triumph - 1947	48 x 36

Photographs are now under way, together with biographical data on both artists. If there is any other information you desire, please let me know.

I am very happy about the reception of the Marin exhibition and hope that your forthcoming show will be equally successful. My best regards.

Sincerely yours

WHL:la

[1954]

Gentlemen:
Do you have a
catalogue with
reproductions of Jack
Levine? Do you sell
his reproductions?

Respectfully,
Mrs. David Jolin
1911 So Phensworth
Lk. 34 Calif.

The Inst. of Cont. Art in Boston
Mass recommended I write
you.

January 21, 1954

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Harris K. Prior, Director
Community Arts Program
Munson-Williams-Proctor Institute
312 Genesee Street
Utica 4, New York

Dear Mr. Prior:

After a number of attempts to obtain the information you requested, I finally hied myself over to Knoedler and waited while the secretary checked the records.

The only data located on the Nadelman "Head" is that Knoedler purchased it directly from the artist in 1927, and no one seems to have any knowledge of additional casts of this particular example. However, if you want more information, I shall try to reach Lincoln Kirstein who worked very closely with the Estate in organizing several exhibitions of Nadelman's work.

Sincerely yours

ECH1a

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.

GENERAL INSURANCE
LIFE INSURANCE

WHITEHALL 8-6168

January 26, 1954

River Oaks Garden Exhibition
Houston Museum of Fine Arts
Houston, Texas

Re: Standard Fire Insurance Company's
Policy #IMP-86868

Gentlemen:

Pursuant to instructions given us by the Downtown Gallery, Inc., we enclose herewith Standard Fire Insurance Company's Policy #IMP-86868 written for their account. This Fine Arts Floater is written in the amount of \$15,000. on thirteen scheduled paintings for a period of two months from January 15, 1954 while in transit to and from and during their stay at the Houston Museum of Fine Arts, Houston, Texas. We also enclose herewith our invoice for this coverage.

Thank you for the opportunity of having been of service to you and, if we can be of any further help, please do not hesitate to call upon us.

Very truly yours,

Theodore D. Taussig

EST:ra
encl.

CC: Downtown Gallery, Inc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Notes for a speech made by André Malraux,
at the Metropolitan Museum's International
Congress on Art History and Museology.

The Fundamental Problem of the Museum

If any of the great artists who died a century ago were to be resurrected to visit the Metropolitan today, he would be astounded to discover...an invasion of the Museum by the works of civilizations for whom the idea of art did not exist - civilizations whose artists made gods and not statues.

All sacred art is based on the conviction (faith) that life is appearance, in opposition to a superior reality which is the only Truth. The great artist then is the creator of forms which unite man with this truth: the dead Egyptian with eternity, the living Hindu with the absolute. For thousands of years the function of art has not been to reproduce forms...but to create significant forms which had not existed before.

All sacred art is at the service of another, higher world.

It is only beginning with the Renaissance (if we set aside the Graeco-Roman episode) that this service to another world ceases, and the artist creates a picture which is only a picture, a statue which is only a statue.

Modern painting was born when the Christian other-world disappeared; and it sets itself up more and more against appearance - from Manet to Picasso to abstract art. It would seem that modern art is the art of other worlds - without the other world.

But since the Renaissance a world of art has come into being - a world which had never before existed in this form - whose center is the museum. For the painter this world of art becomes to so great an extent the new other-world that to be faithful to it he will accept derision, misery and even death.

The survival to which the masterpieces gathered together in the museum bear witness is not simply posterity, but the presence, in life, of that which should belong to death; and the fundamental character of all other-worlds is the idea of an incalculable time (which Egypt and Christianity have called eternity), foreign to the time of life.

The world of art, considered in its entirety, is the presence, in our civilization, of the age-old struggle of man against destiny. No civilization before our own has known this world; which is to the world of the Renaissance what the global museum is to a gallery of antiques. And we can sense in it today, far more than in nations or even in civilizations, one of the realms in which a universal humanism may be born.

Daniel F. Rubin de la Borbolla, Director of Mexico's National Museum, Hu Shih, former Ambassador of China to the U.S. and trustee of the Chinese National Art Collections, Georges Salles, Director of the Louvre, André Malraux, author and critic, pose with Metropolitan Director and AFA trustee Francis Henry Taylor at the International Congress on Art History and Museology, celebrating the re-opening of the Met's picture galleries last month, following a 3-year, 9 million dollar reconstruction program. The month-long Congress brought together art historians, critics, archaeologists and museum directors from twenty seven nations. Stands jammed public sessions at Parke-Barnet.

Awards For Art Criticism - Cont'd

The Committee of Awards was composed of James S. Schramm President of the J.S. Schramm Co. of Burlington, Iowa, AFA Trustees and collector of contemporary American Art, (newspaper criticism); Dwight Kirsch, Director of the Des Moines Art Center, (books and museum catalogs); and Charles T. Colner, Vice President of N. W. Ayer & Son, Philadelphia, (magazines).

The Federation's Committee on arrangements was composed of Elizabeth S. Navas, Lloyd Goodrich and Hudson D. Walker, Trustees of A.P., and Burton Cuming, Director.

ACQUISITIONS: PRINTS

Right: *Bottles*
Aquila, Lithograph
by Roloff Beny, to
the Museum of Modern
Art.



Left: *The Storm is
Coming*, color wood-
cut, by Antonio
Frasconi, to the
St. Louis City Art
Museum (also pur-
chased by the Arts
Council of Great
Britain).

WEYHE GALLERY

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rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist orurchman is living, it can be assumed that the information may be published 60 years after the date of sale.



Miss Halpert: 2/54

Can you tell me
anything about the Davis
painting? It is so unusual
that I'd like to know some-
thing more about it - altho
I know it's nearly heresy
to investigate a painter's
motives.

Note change of address
please - 509 Broadway Ave
Waukesha

Thanks
and Frame

January 26, 1964

Mrs. Muriel B. Christison
Associate Director for
Collections and Education
Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond 20, Virginia

Dear Mrs. Christison:

I am so grateful that we will receive the
Stuart Davis painting "Little Giant Still
Life" for our exhibition to be held from
March 1st until the end of the month.

I note that you are planning to ship the
painting on February 18th. Will you be
good enough to let me know whether the
picture is insured on the Museum policy.
If so, it would be advisable to retain
it on your list and charge us for the
premium involved from the time the paint-
ing leaves the Virginia Museum until it
is return.

Many thanks for your very kind cooperation.

Sincerely yours

EMH:la

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 20, 1964

Mrs. Thomas A. Tarr
Box 504
Bartlesville, Oklahoma

Dear Mrs. Tarr:

Just as I had two other smaller O'Keeffe's photographed, they were promptly sold, and two others are out on exhibition. I am sorry to be so difficult about the matter, but as you know we have a very small stock of small paintings by O'Keeffe -- and there is nothing quite as beautiful "The Apple" which you are enjoying so much.

Has it occurred to you to use a light under a painting. Wor-De-Klee manufactures a very interesting pottery bowl in various simple colors to be used for that purpose. Some times an ordinary lamp on a table is equally effective.

Why don't you let me send out "End of Barnes" for you to try. This is the best way to tempt you and the best way to convince yourself whether you do or do not want the painting permanently. I shall be very glad to do this if you so desire. There will be no obligation on your part other than the packing and transportation charges. Furthermore, if you should fall, you can arrange to take advantage of the customary installment plan and pay for the painting gradually.

Please let me know your decision and whether you still want me to photograph the two small pictures when they come back from exhibition.

Sincerely yours

BGH:la

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CLEVELAND MUSEUM OF ART
CLEVELAND 6, OHIO, U.S.A.
UNIVERSITY CENTER STATION

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

25 January 1954

CABLE ADDRESS: MUSART CLEVELAND

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Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

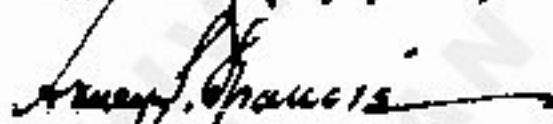
Dear Mrs. Halpert:

I was delighted to renew an old friendship on my pleasant call when I was in New York, and so pleased to see the wonderful Kunyoshis.

I am hoping to have some money to spend soon on American pictures and he will be one of my first goals and that as quickly as possible. In the meantime I have ordered 8" x 10" glossy photographs of the five Marin water colors owned by this museum. Besides these we have some of the Paris etchings which came to us by bequest from our Cleveland collector, Charles Brooks, and have been here a good many years. As soon as the photographs come through I will direct them immediately to you.

Mr. Milliken asks that I send his regards with mine too, and my best to Mr. Marin.

Ever sincerely yours,



Henry S. Francis
Curator of Paintings and Prints

HSF/h

ps... and you will keep us in mind for the Marin show.
hs.

JAMES THOMAS FLEXNER
182 EAST 78TH STREET
NEW YORK 21, NEW YORK

February 13, 1954

Dear Mrs. Halpert:

I am finally getting the second volume of my history of American painting ready for publication by Harcourt, Brace this fall, and I should be much obliged to you if you would give me permission to reproduce as an illustration your primitive portrait of Mrs. J. B. Sheldon, of Unionville, Ohio. If I may have your permission would you be so kind as to have a suitable glossy print prepared at my expense, and also to let me know the medium and dimensions of the picture.

How goes everything?

With best regards,

Sincerely,

James Thomas Flexner

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 9, 1954

Mrs. Martha E. Jackson
Martha Jackson Gallery
22 West 66 Street
New York 21, N. Y.

Dear Mrs. Jackson:

I am sorry that we are so late in answering your letter, but we have been working on the inventory and until a complete record of the etchings, as to number etc., is made, the prices are not final. The final figure will be based on the availability of each number and we will send you a corrected price list when the final statement is made.

Meanwhile, I hope these figures will be of assistance to you.

Sincerely yours

EM:la

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THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 92ND STREET
NEW YORK 25, N. Y.

SACRAMENTO 2-2452

1-21-54

Dear Mrs. Halpert:

Here is the ms. which our student friend just brought me. Undoubtedly, Prof. B. knows his stuff. The paper is interesting, well founded in a good knowledge of what was going on those days. Any relation to what it says and to our exhibit is merely incidental. When it comes to art, Prof. B. should better remain in the field of English literature. To say that "art was the handmaiden of religion" for centuries, just shows that he has no idea what art actually was. Some handmaiden, a Michelangelo! If he thinks that Moses in the bulrushes can replace Michelangelo's Moses, he is certainly mistaken, to say the least.

Well, I do not underestimate the problem. I even think parts of the paper with broken out teeth can still be used. As a little bit of a historic background. But the charm of the paintings, their naive approach and love for details has nothing to do with any Counter-Reformation, Puritan or otherwise.

I think your own artistic evaluation of the paintings etc. will be absolutely sufficient. The background is of secondary importance. The paintings exist, that fact speaks for itself. To give a full account just why the Old Testament was so important in Old England is not necessary. People who go to the Met. and see the Titians and El Greco are not told either what was going on in the 16th century.

rior to publishing information regarding sales transactions, archivists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7878

ALA STORY
DIRECTOR

MARY OLDFIELD STEELE
ASSISTANT DIRECTOR

14 January 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

The Christmas rush and 'all' has interfered very much with our routine and I feel very badly not to have written to you before. The Chairman of our Acquisitions Committee has been ill and gone away for recuperation and is only expected back in about a week or so. I, therefore, have not been able to present your most generous gift in memory of Donald Bear of the drawings by Ben Shahn, Pop Hart and Emil Ganso. I know they will be so pleased to add these drawings to our collection.

Regarding the drawing exhibition, I, too, am going to discuss the purchase of one or the other; however, I have to mention here that our own drawing collection has become quite prominent and certain examples which would add to the future are a standard such as a first-class Marin, etc., has not been made available to us at this time. However, I hope that we can inspect the drawings during our meeting very shortly and then I will write you immediately of our decision.

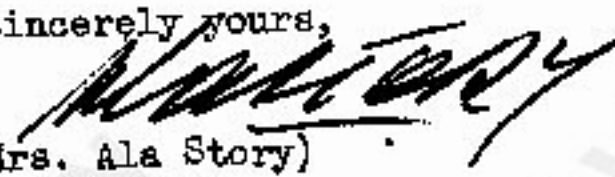
I am looking forward to hearing from you regarding the Marin exhibition and also regarding the price range since Mr. Ludington and our Acquisitions Committee are very anxious to acquire one for the Museum.

Please also let us know the approximate cost of the American Folk Art Exhibition which again we are anxious to have.

Your Christmas card was wonderful and I had it framed - it certainly warranted it.

With many good wishes and many thanks for your cooperation and interest,

Very sincerely yours,


(Mrs. Ala Story)
Director

Encl.

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

January 24, 1954

Dear Edith,

Just a note to say I am planning to be in New York for the College Art Meetings and will stay over until February 2nd to see the galleries and do some research. Am looking forward to the Shahn exhibition.

Incidentally, our Shahn, which just returned from Italy is now on loan for George Stout's exhibition at Worcester. Seems we can never keep it home. Also the Marin will be in the traveling exhibition Fred Wight is arranging to open in Boston. It needs publicity and to be seen.

Things have really been popping up here in Buffalo during the past months. It will be a relief to be in New York for a few days to change the pace.

Will be staying at the Barbizon Plaza from Wednesday night to Sunday when I move to the Albright home-away-from-home the Hotel 33. Will call you when I get in.

Warmest regards

Carroll E. Hegan
Carroll E. Hegan

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TWIST HILL
NEWTOWN, CONNECTICUT

Wednesday morning.

Dear Edith:

Thank you so much for your nice letter from Boston.

I haven't written before this because I wanted to be sure what our plans would be. What am I saying? What difference did it make? I explain:

The weather has caught up with us. We had tickets for the theatre last Monday night (which we had to give up) and the week before we expected to be in town for a few days - but the snow fixed that. Bayard went in one day last week - Wednesday to be exact - and it took him five hours from here. He was taking the 8:35 out of Bethel - but the electric wires went down between South Norwalk and Danbury and he had to get a lift to South Norwalk (with about 20 others). When he got there, the Bridgeport train was 45 minutes late, and it was a three car shopping train - so about 300 people stood up to New York. He finally made it.

We told Charles we would be in for the Zerbe show, but that, too, will depend on the weather. On the brighter side, I have never seen it more beau-

THE ALAN GALLERY

32 EAST 62 STREET

NEW YORK 21, N. Y.

January 7, 1954

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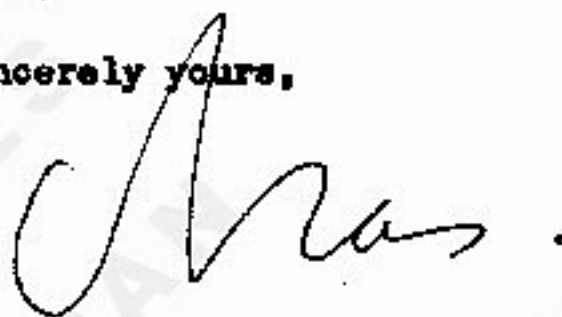
Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thank you for your note from Boston.

For some time I have been intending to write you about something that several customers and artists have brought to my attention. That is the panel of photographs of the artists in the show-case in the vestibule. Don't you think that the photographs of the artists associated with this gallery should be removed? The general reaction seems to be that it makes for confusion in its present form.

Sincerely yours,



February 16, 1954

Dear Mr. Rossiter:

As I promised, additional information is listed below in connection with the folk art objects being shipped today via express:

FLORIE BELL signed H. Dousa, 1879, and inscribed.

In *Antiques Magazine*, Nov., 1950, I found a reproduction of a painting unquestionably by the same artist. The information accompanying the reproduction read: "Occasionally a farmer liked to have his house and grounds painted as a record of achievement and prosperity. Here is the residence of Thomas Tyffe Bainbridge in Putnam County, painted in 1870 by Henry Dousa." The fact that both paintings contain the name of the owner in the inscription bears out the fact that Dousa was a "portrait painter" of houses and other possessions like the horse in the painting.

HORSE WITH SADDLE signed A.F. Davenport and inscribed.

This is one of three drawings found in New York, each inscribed with the name of the artist who was "teacher of plain and ornamental writing", resident at 4 Penikese Row, North Adams, Massachusetts. Somehow, the group found its way to New York, where I purchased it.

JOHANNES and ELISABETH KROM

Like Joseph Davis, this artist inscribed the name (and sometimes) the date but limited the former to the name of the sitter. Obviously an itinerant portrait painter in Pennsylvania, he favored an interior setting for his subjects. All of the paintings I have seen to date incorporate the patterned floor, wall-paper and curtained window. The artist's style and treatment are unmistakable. This pair was purchased from the Kaufman collection in Pennsylvania, and subsequently through a dealer. Four were sold at a record price in the Pennypacker sale two years ago, and were later acquired for the Garbisch collection. Other examples are in the possession of Mrs. Stephen Clark (private col.) and in the Cooperstown collection.

MR. and MRS. JONES

Found in Dauphin County near Harrisburg, Pa., these, too, have not been specifically identified, although there are a number of similar portraits unquestionably by the same hand. Upon further study it may be determined that "Stettinius" is the artist. Almost invariably, the subject is portrayed against a landscape background, and is shown in profile. Other examples are in the Garbisch, Cooperstown, Helpert, and probably numerous Pennsylvania collections where he is very popular.

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TELEPHONE PLAZA 3 - 1011 **JOHN FREDERICS** INC. 29 EAST 48TH STREET - NEW YORK

February 4, 1954

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

Will you kindly send the attached bill
to Mrs. Ruby Schinas, Hotel Pierre,
61st Street & 5th Avenue, New York, N.Y.

Thank you.

Very truly yours,

JOHN FREDERICS INC.

Jessica Barr
Jessica Barr

JB:s

*PR
+ into duplicate
file
unrecorded*

CABLE ADDRESS: MODFREDERIC

January 26, 1964

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. David M. Solinger
39 Broadway
New York 6, N. Y.

Dear David:

The enclosed correspondence is self explanatory.

Since Jack Baur agreed to consider suggestions for changes, I thought you would want to pass these on to him -- or what do you propose.

Sincerely yours

EGHla

SANTA BARBARA MUSEUM OF ART

1136 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7878

ALA STORY
DIRECTOR

MARY OLDFIELD STEELE
ASSISTANT DIRECTOR

10 February 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St
New York 22, N. Y.

Dear Mrs. Halpert:

Since I wrote to you, we have had our Acquisitions and Exhibitions Committee meeting and you will receive a letter-officially-later in the month. They certainly were pleased.

Regarding the purchase of drawings, it has been decided that our money should be saved - since it is not very much - for a fine Marin watercolor. Furthermore, would it be possible that we can have an exhibition of Marin watercolor only and would there be a chance of making some kind of a selection when I am East and perhaps also discuss some loans which may be had?

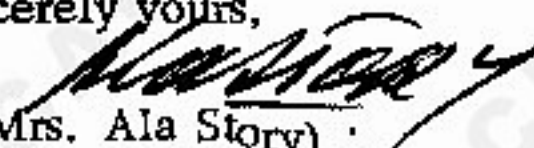
I received a catalog from the Academy of Arts and Letters which certainly is impressive but it would be too large an exhibition for us to swing.

Regarding the Folk Art exhibition, I had a letter from Budworth and we figured out it would cost us about \$1,000. Should we be able to route the exhibition in this vicinity and I should find four museums to show it, it would be possible to have this show come out. Would you be in favor of my asking other museums to participate? Furthermore, will you be in New York in April when we could finally settle the selection, etc.?

Let me hear from you and again with many thanks for your kind cooperation which I do hope, in the not too distant future, will be rewarded more tangibly.

With best wishes,

Sincerely yours,


(Mrs. Ala Story)
Director

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9 January 1958

The Downtown Gallery
32 East 51st Street
New York City

Gentlemen:

It is agreed per this letter, copy of which please return to us signed, that you are to act as our sales agent for the following books:

362 copies John Marin Portfolio	-	Ordinary edition
73 copies do.	-	Special edition

You are to pay us 40% of the list price (list prices: Ordinary edition - \$ 32.00; Special edition - \$ 75.00) ^{in quarterly payment for} ~~within 30 days of sale~~ by you of copies. It is agreed that these payments to us are net after all selling, advertising, etc. expenses and also net of royalty charges.

You are to store the above shown copies at your storeroom and you are to carry sufficient insurance so that we may be assured of 40% of the list price of any copies lost due to fire, theft, damage, etc.

Ownership of these copies will remain vested in us till sold by you and this agreement is to remain effective for one year.

Sincerely yours,
THE TWIN EDITIONS

Stephen A. Jarislowsky
Stephen A. Jarislowsky
manager

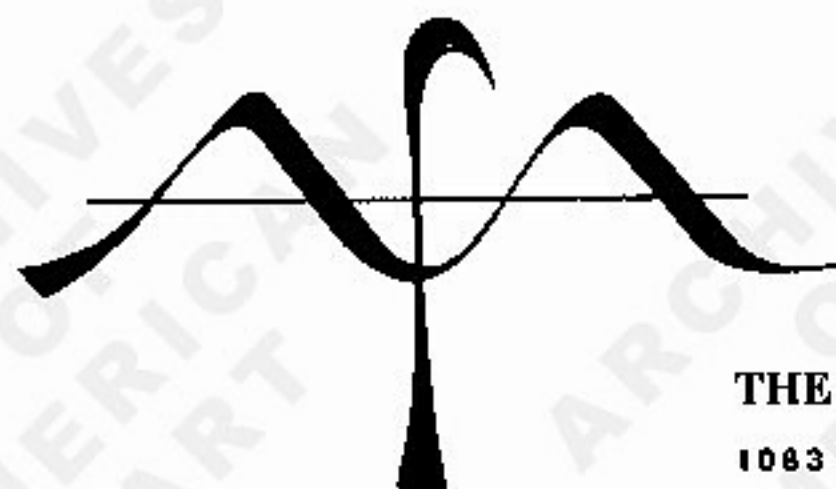
Agreed:

John C. Mair Jr.

E. H. H. H. H.
THE DOWNTOWN GALLERY

rior to publishing information regarding sales transactions, creators are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 1954



THE AMERICAN FEDERATION OF ARTS
1083 FIFTH AVENUE • NEW YORK 28, NEW YORK

ART NEWSLETTER

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DRAWINGS AND WATERCOLORS BY FLEMISH AND DUTCH MASTERS

AFA has completed loan arrangements for an exhibition of 87 Flemish and Dutch drawings and watercolors from the Musées Royaux des Beaux-Arts in Brussels. The works were selected from the De Grez Collection of Drawings, which covers a wide range of schools and periods and makes up the permanent collection of the Musées Royaux des Beaux-Arts. The selection circulating under AFA auspices limits itself to Flemish and Dutch drawings and watercolors of the 16th and 17th centuries.

Included are examples by the Flemish masters Peter Brueghel, Coninxloo, Brill, Jean Brueghel, Rubens, Jordaens, and Van Dyck, as well as by the Dutch artists Rembrandt, Van Goyen, Salomon and Jacob Ruysdael, Hobbema, Cuyp and Potter.

The exhibition was conceived by Thomas M. Messer, AFA's Director of Exhibitions, who made the selection with the assistance of the curatorial staff of the Musées Royaux des Beaux-Arts.

The exhibition will open on February 14, at the National Gallery of Art in Washington, and will remain for one month. From there it will continue to the Fogg Art Museum in Cambridge, the Baltimore Art Museum, the Cleveland Museum of Art, and the De Young Museum in San Francisco. After six months AFA will return the collection to Belgium.



Rembrandt drawing, on loan from Brussels' Royal Museum for AFA exhibition *Drawings and Watercolors by Flemish and Dutch masters*.

AWARDS FOR ART CRITICISM

AFA trustees presented the first annual Awards for Critical Writing on Contemporary American Art, made possible by an anonymous grant, at a luncheon in New York on January 26.

Prizes of \$250 each were given to Aline B. Loucheim, Associate Art Editor of the *New York Times*, for newspaper criticism and to John I. H. Baur, Curator of the Whitney Museum for his book, *Revolution and Tradition in Modern American Art*. (Harvard University Press).

The prize for magazine criticism was awarded to the *Art News*, "The Artist Paints a Picture". Four writers, Robert Goodnough, Fairfield Porter, Dorothy Seckler and Frederick S. Wight, share the award.

continued page 3

EPH A. KARELSEN
FRANK E. KARELSEN
MORTON S. ROSENBERG
JOHN T. McNALLY, JR.
FREDERICK BAUM
MALCOLM R. LAWRENCE
HERBERT STERN
FRANK E. KARELSEN, II

KARELSEN, KARELSEN, ROSENBERG & BAUM
COUNSELLORS AT LAW
NEW YORK CENTRAL BUILDING
230 PARK AVENUE

CABLE ADDRESS "KARELSEN" NEW YORK
TELEPHONE MURRAY HILL 6-8848

NEW YORK 17, N. Y.

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January 22, 1954

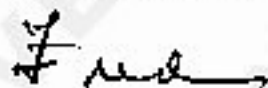
Mrs. Edith Halpert
32 East 51st Street
New York, N. Y.

Dear Edith:

Pursuant to my telephone conversation with you, I am enclosing herewith the typewritten summary statement which I received on May 29, 1953, setting forth the provisions to go into the agreement with Charles Alan and The Alan Gallery, Inc. The enclosed is the only copy which I have of this statement, so it would not be advisable for you to part with it.

With kind regards.

Sincerely,



Frederick Baum

fb:rl
enc.

February 15, 1954

Dear Daddy,

This is the letter you asked me to write in relation to our discussion of money for art to be given to Brandeis. Basically, what I have in mind is a non-profit Brandeis art foundation the purpose of which Spence and I have tentatively outlined as follows:

To establish a permanent fund and non-profit organization to which contributions of works of art and cash contributions for the acquisition of works of art can be made by and for Brandeis University and to provide housing, storage, etc. for works of art so procured.

Of course, this doesn't fully explore the ideas about which I am most enthusiastic - the establishment of a rental library of works of art for the students and a permanent collection for Brandeis. As I told you this idea of renting works of art has been tremendously successful at Oberlin, the University of Minnesota and other universities, and I feel strongly that Brandeis is the university that should profit by the marvelous educational possibilities and the wonderful publicity the idea involves. Confidentially, Edith Halpert was so excited about this that she told me that she would match any gift you gave. Speaking of this, I know Spence said five thousand dollars, but I firmly feel the foundation should have ten thousand dollars as a basis per year. I know you will agree with me.

As director of this foundation I shall, of course, work very closely with Mitchell Siporin and my dream would be to see an outstanding permanent collection for Brandeis to immeasurably enrich New England as well as Brandeis, and a museum to house this collection.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 26, 1964

Mr. Frank Eyerly
231 42nd Street
Des Moines, Iowa

Dear Mr. Eyerly:

Yesterday I discovered that the John Marin
wash-drawing had been shipped to you inad-
vertently before I had a chance to make
the changes suggested. I regret this very
much.

If you cannot have the re-matting done in
Des Moines, do not hesitate to return the
picture for the necessary attention.

It was so nice to see you again and to meet
Mrs. Eyerly -- and to feel that the pictures
are being given and affectionate home.

Sincerely yours

EGM:la

THE ALAN GALLERY

32 EAST 63 STREET

NEW YORK 21, N. Y.

LEHIGH 5-3113

January 27, 1954

Dear Edith:

Two weeks ago Mr. Laveman telephoned to say that last Wednesday I would receive check, statements for October, November, December, and 1953 W-2 Form. I have not received any of them.

You are surprised that I feel unfriendly; but don't you see that it is just this sort of thing that creates this feeling in me.

Sincerely yours,



THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

EDGAR B. WHITCOMB, *President* - ROBERT H. TANNAHILL, *Vice-President* - MRS. EDELL B. FORD - K. T. KELLER

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Bus. Mgr.*

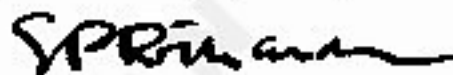
January 18, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City 22

Dear Mrs. Halpert:

The news about Stuart Davis is a catastrophe. But I think rather than postpone the show we should borrow older works by Davis and show him here, even if not by his most recent works. Are you planning to use in this show the beautiful canvas that was at Cranbrook last Fall called Rapt at Rappaports? If I could borrow that and the Fleischmans' picture and fine one more, I could make do. Since Davis has not been shown in Detroit for a long, long time, I don't see why this is not an acceptable solution, even though I would have preferred to have you make up a group of his latest things.

Sincerely yours,



E. P. Richardson,
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 8, 1954

Mr. E. P. Richardson, Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Richardson:

By this time you have no doubt received the photographs of Sheeler's paintings suggested for your selection. I had in mind of course the magnificent "Home Sweet Home" in your collection for added variety. The list is now repeated, with the names of owners who I am sure will lend if you decide to include those pictures as well. Meanwhile, I am holding on to the paintings belonging to the artist including his very last delivered several days ago, which is virgin pure from the point of exhibition.

Although I was obliged to disappoint you in connection with Stuart Davis, I hope that you will be in town during the month of March to see the exhibition which will really be magnificent. You know, of course, that you may have a selection of his work thereafter at any time that will be convenient to you.

Just for the sake of the record, I am enclosing a bill for the Demuth painting, but there is no urgency in making the payment. Incidentally, O'Keeffe is very pleased that this outstanding example will remain at the Detroit Art Institute.

My best regards.

Sincerely yours

Billa

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I, in return, have agreed not to permit the painting to leave my premises for loan or other purposes without your permission and to notify you in writing of any change of my permanent address. You shall have the right, through your duly authorized representatives, to visit my premises for purposes of examining the condition of the painting, and, should you deem it advisable, you may remove the painting for restoration and have it restored.

I have also agreed not to remove or obliterate the registrar's mark placed by you on the frame or stretcher of the painting indicating that the painting is your property. I have also agreed not to permit reproduction of the painting without your permission.

If this letter correctly states our understanding, will you please sign in the space provided below and thereby make this letter an agreement between us.

Very truly yours,

Edward T. Gregory

January 27, 1954

The above letter correctly states our understanding of our agreement.

THE MUSEUM OF MODERN ART

By

[Signature]

Dear Edith.

Except for Paris I have
 been in cities I never thought
 I would see on this trip:
 Colmar, Strasbourg, Basel,
 tomorrow Kassel & then
 Copenhagen. So glad life
 still has some surprises -
 and having a car does
 make moving around from
 one country to the other
 almost too simple. To
 really see however one
 needs one's feet.

Hope you are having a
 few weeks in the country &
 that all goes well.

Love -



Echte Photographie
 Reproduktion verboten

Sara Kennerly

KUNST
STAMP



711 • Photo u. Verlag Hans Frey, Basel

Mrs. Edith Halpert

Newtown, Conn.

U. S. A.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 17, 1954

Mr. Robert C. Vickers
Director of Exhibitions
Ohio Wesleyan University
Delaware, Ohio

Dear Mr. Vickers:

Since the Museum of Modern Art and the American Federation of Arts arrange circulating shows, we concentrate entirely on single exhibitions which we organize from time to time for museums and University galleries.

If you are interested in having a specific exhibition planned for you, we shall be glad to cooperate. In addition to the names listed below, we have a group of outstanding young Americans whose paintings may be available at a specific time. Our arrangement naturally calls for insurance and transportation responsibility on your part. Also, in lieu of an exhibition fee, we ask for a purchase or sales guarantee, making the amount comfortable for the institution. All this can be discussed when you are ready for the specific plan.

Sincerely yours

SC:la

THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 82ND STREET
NEW YORK 25, N. Y.

SACRAMENTO 2-2482

1-21-54

Dear Mrs. Halpert:

Here is the ms. which our student friend just brought me. Undoubtedly, Prof. B. knows his stuff. The paper is interesting, well founded in a good knowledge of what was going on those days. Any relation to what it says and to our exhibit is merely incidental. When it comes to art, Prof. B. should better remain in the field of English literature. To say that "art was the handmaiden of religion" for centuries, just shows that he has no idea what art actually was. Some handmaiden, a Michelangelo! If he thinks that Moses in the bulrushes can replace Michelangelo's Moses, he is certainly mistaken, to say the least.

Well, I do not underestimate the problem. I even think parts of the paper with broken out teeth can still be used. As a little bit of a historic background. But the charm of the paintings, their naive approach and love for details has nothing to do with any Counter-Reformation, Puritan or otherwise.

I think your own artistic evaluation of the paintings etc. will be absolutely sufficient. The background is of secondary importance. The paintings exist, that fact speaks for itself. To give a full account just why the Old Testament was so important in Old England is not necessary. People who go to the Met. and see the Titians and El Greco are not told either what was going on in the 16th century.



22 east 66 street • new york 21 • new york

MARTHA JACKSON GALLERY

TRAFALGAR 9-0740

TWENTIETH CENTURY PAINTINGS • VICTORIAN STAFFORDSHIRE

January 21, 1954

1. — 150.
2. — 150.
3. — 200.0/p
4. — 150.
5. — 175.
6. — 150.

Downtown Gallery
32 East 51 Street
New York City

Attention: Mr. John Marin, Jr.

Dear Sir:

Kindly send us a list of Marin etchings available for sale with retail price and dealers discount allowable. Also please find enclosed a list of etchings in my collection. I would appreciate if you would value these at today's retail prices and return the list to me.

Very truly yours,

Martha K. Jackson
Mrs. Martha K. Jackson

MKJ:ls
Encl. 1

BRYAN ARDIS FRAME
ATTORNEY AT LAW
509 ARCADIAN AVENUE
WAUKESHA, WISCONSIN

8 February 1954

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 E. 51st St.
New York 22, New York

Dear Mrs. Halpert:

On December 15th I purchased a Stuart
Davis from you and would certainly like
to have it hanging on my wall. Can't you
expedite delivery?

Yours very truly,

Bryan Ardis Frame
m

BAF/mas

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mexico, February 17th. 1954.

Mrs. Edith Halpert,
Downtown Galleries,
32 East 51st. St.,
New York City, N. Y.,
U. S. A.

Dear Mrs. Halpert:

The reason why I asked you to hold the painting is because there are some people in New York, interested in that Gerszo.

They saw it here a few months ago, and maybe with a little push from you, they might make up their minds.

Their name is Mr. & Mrs. Walter Schoen. The address 151 Kent Av., Brooklyn 11, N. Y., (tel. Evergreen 4-1215).

Of course, just tell them that the painting was sent to New York for your exhibition.

We suggest you let them have it for \$ 500.00 dollars. It is unfortunate that in Mexico we have to cope with so much red tape from the Government offices in charge of granting the exportation documents. Things have to be planned weeks in advance.

With my very best regards I remain,

Sincerely yours,

Laura Lopez Figueroa
Laura Lopez Figueroa.

January 18, 1954

Mrs. Gertrude Herdle Moore, Director
Rochester Memorial Art Gallery
490 University Avenue
Rochester 3, New York

Dear Mrs. Moore:

When you were here during that hectic afternoon, I promised to send you all the data in connection with the William Harnett "Fruit Piece" shipped to you, together with the very handsome weathervane you selected. This data is now enclosed. It is not absolutely complete as to reproductions and exhibitions, but gives you sufficient information.

There is very little data on the weathervane, as we purchased it from a private collector and have been saving it for our exhibition to be held later this year comprising new acquisitions of the gallery.

I am so sorry that you chose such an unfortunate day to call on us. Saturday is always very bad as the working public takes advantage of the free day to visit galleries. That particular Saturday present further complications of having three Museum groups in simultaneously. I do hope that you can pay us a real visit some time in the near future to give me an opportunity to become better acquainted with you.

Sincerely yours

KGH:la

rior to publishing information regarding sales transactions, essays are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 8, 1954

Mr. Henry S. Francis
Curator of Paintings and Prints
The Cleveland Museum of Art
University Center Station
Cleveland 6, Ohio

Dear Mr. Francis:

It was so nice to hear from you and more so to see you in the flesh some weeks before.

I appreciate so much your cooperation in having photographs made of the Marin watercolors. We do try to keep our records as complete as possible.

Regarding the Marin show, we have definitely included -- with great pleasure -- the Cleveland Museum of Art. For your information the exhibition will be limited to no more than five institutions, including Cleveland, the Minneapolis Art Institute, Boston Museum of Fine Arts, The Phillips Gallery and a major New York Museum. The only period that has been definitely assigned is the choice of April or May for Minneapolis.

Mr. Phillips and I will get together in the near future to make a tentative selection of paintings and plan the other details involved. We shall then communicate with you and will give you farther particulars.

My best regards and do remember me to Mr. Milliken.

Sincerely yours

BH:la



LADIES' HOME JOURNAL
The Curtis Publishing Company
Bruce Gould
Beatrice Blackmar Gould
Editors
PHILADELPHIA 5

February 18, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Miss Halpert:

I want to thank you for letting me see John Baur's "A. B. C. for Collectors of American Contemporary Art." Although I want to work out a program with Mr. Baur, I believe that we shouldn't try to utilize this manuscript.

For your information, however, several of our editors were much interested in it for itself as a primer for would-be art collectors, which promises something for influence and sale.

Thank you for giving us the opportunity to consider this.

Sincerely yours,

Miss Edith ~~Steger~~ Halpert

BG:ad

January 15, 1934

RA

Mrs. Otto Karl Bach
Museum-Schools Representative
The Denver Art Museum
14th Avenue and Arden Street
Denver 4, Colorado

Dear Mrs. Bach:

So that we do not upset your arrangement, we
shall let Budworth pick up the folk art sculpture
and pack it for shipment to you, if you will
advise them accordingly.

Sincerely yours

REH:la



The American Federation of Arts

OFFICE OF THE PRESIDENT, 312-318 Genesee Street, Utica 4, N. Y.

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Stanley Marcus

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Roy R. Neuberger

Thomas Brown Rudd

Charles H. Sawyer

James S. Schramm

Lawrence M. C. Smith

James Thrall Soby

Eloise Spaeth

Francis Henry Taylor

Emily Hall Tremain

Hudson D. Walker

John Walker

Suzette M. Zurcher

January 11, 1954

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

My dear Mrs. Halpert:

I feel very much that I should express to you the appreciation of the American Federation of Arts for your generosity in connection with the awards which are to be made shortly for writing and so forth. Unfortunately, living upstate as I do I am not able to be present at many Federation activities in New York and most unhappily will not be able to be with all of you at the luncheon on the 26th of this month, at which time the awards are to be announced.

I know the Federation very much wants you to be its guest at luncheon on that day, and I know that someone from the Federation in New York will be in touch with you in regard to this.

In all events let me again say that we do appreciate the Federation's participation in the awarding of these prizes and your generosity which makes it possible.

With kind regards, I am

Sincerely yours,

Thomas Brown Rudd

Thomas Brown Rudd

TBR/dwc

cc: Mr. Cumming

THE MUSEUM OF MODERN ART

NEW YORK 19

PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

11 WEST 53rd STREET
TELEPHONE, CIRCLE 5-8900
CABLES, MODERNART, NEW YORK

29 January 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

This is to acknowledge receipt of your painting SUSANNA, and your drawing DREAM, which you have so generously consented to lend to the Kuniyoshi Memorial Exhibition in Japan. We have insured them in the amount you requested and enclosed is our Loan Receipt for your record.

I am also enclosing a Loan Agreement Form for the painting FAKIRS; Loan Receipts for BOUQUET AND STOVE and FAKIRS borrowed from The Downtown Gallery; and copies of the Loan Receipts sent to Mrs. Sara Kuniyoshi for her loans ORIENTAL PRESENTS, WORK AT DAWN, and THIS IS MY PLAYGROUND.

I have asked for catalogs of the exhibition and will of course, send you a copy if they are received. Meanwhile I am sending you a copy of the catalog list.

Many thanks for your very generous cooperation,

Sincerely,

Porter A. McCray
Porter A. McCray
Director, International Program

Enclosures: eight

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January 26, 1964

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Mrs. Peggy Lewis, Director
Charles Fourth Gallery
New Hope, Pennsylvania

Dear Mrs. Lewis:

Forgive me for being so persistent,
but I am eager to get all the records
straightened out on the Shahn prints
and am following up my letter of
October 20th.

Many thanks for your cooperation.

Sincerely yours

EGHla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. and Mrs. Victor Riesenfeld
100 East 89 Street
New York 16, N. Y.

Mr. Oscar Serlin
59 East 91 Street
New York, N. Y.

Mr. Frank Stanton
25 East 83 Street
New York, N. Y.

Mr. I. B. Vogel

I hope you will forgive me for being so slow in returning the material I promised. Between the greatly increased activity and the various trips I have been obliged to make, it has been almost impossible for me to refer to my records for selection of names.

However, I am now listing the prospects I think of value to you. You will of course omit any mention of my names, as I do not want to antagonize clients valuable to us by putting them on any collection list.

Mr. Charles A. Bauer
Perkins Road - Woodbridge
New Haven 15, Conn.

Mr. Charles A. Bauer
541 Park Avenue
New York 28, N. Y.

Mr. Charles A. Bauer
60 Sutton Place South
New York 22, N. Y.

Mr. Charles A. Bauer
211 Rosebale Avenue
White Plains, N. Y.

Mr. Charles A. Bauer
1150 Park Avenue
New York, N. Y.

Mr. Charles A. Bauer
350 Nassau Street
New York, N. Y.

Mr. Charles A. Bauer
Perkins Road - Woodbridge
New Haven 15, Conn.

Mr. Charles A. Bauer
541 Park Avenue
New York 28, N. Y.

Mr. Charles A. Bauer
60 Sutton Place South
New York 22, N. Y.

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211 Rosebale Avenue
White Plains, N. Y.

Mr. Charles A. Bauer
1150 Park Avenue
New York, N. Y.

Mr. Charles A. Bauer
350 Nassau Street
New York, N. Y.

1001

Rest Harrow
6212 Balclava Street
Vancouver B.C. Canada.

13th Feb. 1954

M^r John Martin, Jr
Downtown Gallery. 32 East 51st St.
New York City.

Dear M^r Martin

at the suggestion of Miss Felicia Goffen
Assistant to the President of The American
Academy of Arts & Letters, I am writing to
you for information as to whether or not it is
possible of having an exhibition of the works
of the late John Martin in the West.

So far as I can learn I have seen few
works of your illustrious father in the Western
States, & none in Canada.

I am a great admirer of your father's works,
I would be prepared to ask our Vancouver
Gallery in Vancouver B.C. if they would
cooperate with other galleries in the Western
States / American in bringing such an
exhibition to the West Coast.



STANDARD PYROXOLOID CORPORATION

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LEOMINSTER, MASS.

February 15, 1954

The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Attention: Mrs. Halpert

Dear Edith:

In winding up 1953 I find that we have not written to you in accordance with our discussion some time ago to clear the use for reproduction of the paintings which we have purchased from you for that purpose.

As you know, in 1952 we purchased and reproduced the Marin, Movement, Sea and Sky-1946 for use on a Christmas card that year and in 1953 the General Tool Company purchased Sheeler's, Ore Into Iron and reproduced it for a calendar. Would you be so kind as to send separate memos to this company and to General Tool Company authorizing our use of the pictures in this way. Possibly I will be in to see you the end of the week.

Sincerely,

STANDARD PYROXOLOID CORP.

W. H. Lane
W. H. Lane

whl/ts



January 7, 1964

Mr. Duncan Phillips, Director
The Phillips Gallery
1800 Twenty-first Street, N. W.
Washington, D. C.

Dear Mr. Phillips:

Obviously your letter of December 15th and mind of December 13th crossed. I assume that you found the explanation complete in my anticipated "reply".

I am so glad that you are contemplating a large exhibition at The Phillips Gallery, which naturally would be the most fitting tribute of them all. Both John and I hoped that the large Memorial exhibition would emanate from Washington and would continue to three or four other important national institutions. I have already discussed the matter with Mr. Rossiter of the Boston Museum, and he would arrange for about seven galleries to house a Marin show. The Boston Museum has done nothing whatsoever about Marin, but for the artist's sake, we feel that that is the logical place in New England from the point of view of an impressive display, in an appropriate institution. In New York we should like to see the exhibition held at the Metropolitan Museum, but it would be rather clumsy for John or me to request it. Another logical museum would be in Cleveland. However, we plan to do nothing about the matter until we have the advantage of your ideas on the subject. Since we all seem to agree that a year should elapse before such an exhibition is held, I hope that we can get together within the next month or two to discuss this situation and to plan accordingly.

I hope too, that you will be in New York during the month of January to see the selection we made of the group of paintings executed in the 1950's. By the way, were you pleased with "Spring #1" which we shipped to you about two weeks ago?

I do not recall whether I mentioned in my previous letter how much I enjoyed seeing the Marin Room at The Phillips Gallery during my Thanksgiving trip to Washington.

My best regards to you and Mrs. Phillips, and my best wishes for a Happy New Year.

Sincerely yours

ESM:la

February 10, 1954

Dr. Stephen S. Kayser, Director
The Jewish Museum
Fifth Avenue at 92 Street
New York 28, N. Y.

Dear Dr. Kayser:

Unfortunately, it seems unlikely that Life magazine will do anything about the Biblical Theme Exhibition. However, I assume th t you will go on with it just the same.

The young man you sent here a week or so ago had all the material regarding the pictures available, and no doubt letters have been sent to the individuals concerned.

Some of the material is in our possession at the present time, and it might be a good idea to have it called for, for transfer to The Jewish Museum, so that you can start planning the actual catalogue, etc.

I agree with you that Prof. Bigelow's foreward is somewhat inappropriate, and I am sincerely sorry, as I thought it would be an excellent idea to have some notation about the religious background of the time that helped to inspire the type subject matter illustrated in the exhibition. What ideas have you as a substitute?

Will you please advise me who will take care of the catalogue, so that I can start sending our data on to him. Incidentally, will you also let me know which of the collectors or institutions have agreed to lend as I meet a number of these people on occasion and can help to expedite the matter in the event that no reply has been received by you. Mr. Karolik asked for the specific dates as the picture I am so eager to see in the exhibition - "The Garden of Eden" - will have to be withdrawn from a tour at the appropriate time.

Sincerely yours

BHL

January 21, 1954

Mr. Thomas V. Murphy, Editor
Office Management
212 Fifth Avenue
New York 10, N. Y.

Dear Mr. Murphy:

Needless to say, I am thoroughly delighted that modern art has made the cover of so important a magazine. I am equally delighted with the article which is not only well written, but authentic and informative -- and transmits the message with keen understanding.

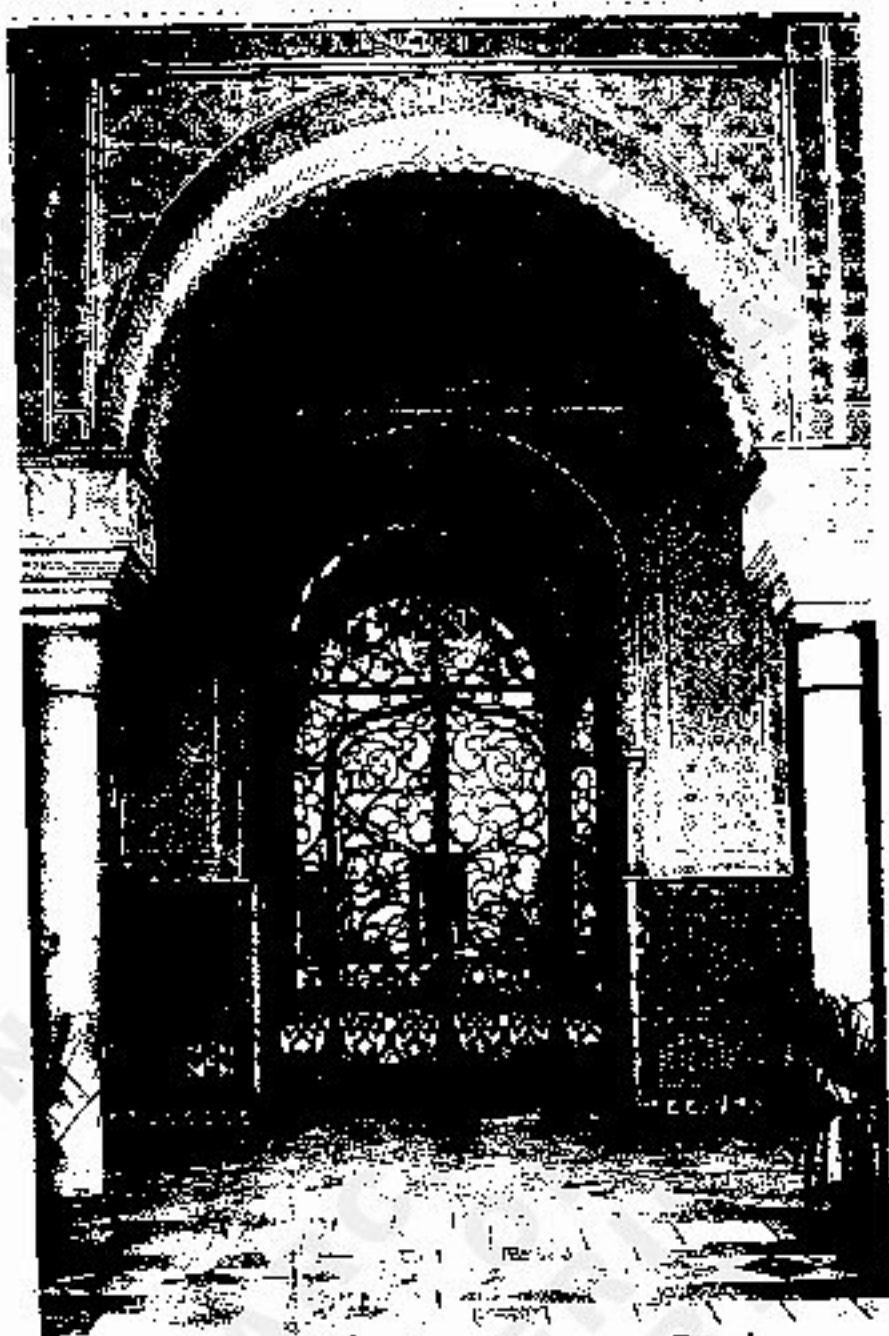
It was very kind of you to send me the three copies of the magazine. Several of the artists whose work is reproduced, asked where the publication may be obtained. Our neighborhood newsstands do not seem to carry it. The artists are delighted with the quality of the reproductions and as a matter of fact, we are all happy.

Indeed I shall keep in touch with you if we have any specially interesting events to report, which may relate to your magazine.

Sincerely yours

ECHLa

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SEVILLA — CASA DE PILATOS. — Cancell.

CROSS COUNTRY NEWS

Eighty of the finest pieces of pre-Hispanic goldwork are being shown for the first time outside Bogota's Museo del Oro, in Washington's National Gallery....San Franciscans are flocking to S.F. Museum's big OROZCO show...The Whitney's GEORGE GROSZ retrospective will continue at the Whitney through March 7, travel to Kansas City's Nelson Gallery in May...New art film: *Mexico*, filmed in color by ELLIOTT KONE, Director of the Yale Audio-Visual Center, focuses on Pre-Columbian art, detailed scenes of silver-making and native crafts, views of cathedrals taken by a new process...Paintings and sculpture by Montana's famous cowboy artist, Charles Russell, at Omaha's Joslyn Art Museum... Good News: Newark Museum's Christmas sales of work by New Jersey artists totaled close to \$1,600...Over 2,000 copies of *Who's Who in American Art*, AFA-sponsored reference book (Bowker, '53, \$17.50, \$15 to Members) have been sold...*Art for Hospitals* committee has received over 600 pictures for distribution to New York hospitals...Second International Hallmark Art Award exhibition continues its tour a second year by popular request, is scheduled to visit ten cities in '54 under the management of Wildenstein Galleries director Vladimir Visson....Maryland artists showing at Baltimore Museum April 11 - May 9... Simultaneous retrospectives for two young artists, WILLIAM KIENBUSCH, New York painter, and ADOLPH DIODA, Pittsburgh sculptor, at the Carnegie Institute... ROY R. NEUBERGER, AFA trustee, businessman, and collector, spoke at the Wadsworth Atheneum, Hartford, last month...

WORLD NEWS

New Art center planned for Puerto Rico: At the invitation of the Economic Development Administration of Puerto Rico, APA Exhibition Director Thomas M. Messer will make a survey of conditions in the Island preparatory to the founding of an art center in San Juan... *The first extensive Max Liebermann exhibition in twenty years* is being shown at the Hanover, Germany State Museum, goes on tour of other German cities next month... International Graphic Arts Society reports over 2000 contemporary American prints are hanging in European homes, all purchased within the past two years...A full-length documentary of Picasso is being planned by Italian filmmakers, will be shot at Picasso's Vallauris studio... Via Margutta, the famous Roman street of artists under the Pincian gardens, has been saved after a three-year battle. A city decree forbids commercial expansion along the old studio rows with their courts and hanging gardens...The city of Rio de Janeiro has given the Rio Museum of Modern Art a big piece of land along the Rio waterfront...Herald Tribune columnist Art Buchwald says art speculating is big business in Paris right now -- prices of established moderns have doubled in the last five years. A Matisse sold for \$4,200 in '50 sold for \$9,500 this year. A Roualt watercolor brought \$12,700. The pictures the Americans like--Braque, Picasso, Soutine, Modigliani, Roualt and Matisse--bring much higher prices in Paris than the ones the French buy -- Derain, Marquet, Segonzac and Dufy.

SCANDINAVIAN SHOW IN VIRGINIA

The ambassadors of Norway, Denmark and Sweden, and the Ministers of Finland attended the international opening of *Design in Scandinavia* at the Virginia Museum of Fine Arts January 15. Organized and financed by the Scandinavian countries at the request of twenty American and Canadian museums rallied by Virginia's director, Leslie Cheek, Jr., it includes more than 700 items of furniture, glass, china, silver, textiles and plastics installed by Danish architect Erik Herlow. In February the exhibition begins a three-and-half year circuit of American and Canadian museums under AFA auspices.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.

WHITEHALL 3-6189

GENERAL INSURANCE
LIFE INSURANCE

January 26, 1954

Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Re: River Oaks Garden Exhibition

Gentlemen:

We enclose herewith copy of letter sent to the River Oaks Garden Exhibition relative to the insurance placed on your thirteen paintings in accordance with your instructions of January 15, 1954.

Thank you for this order.

Very truly yours,

Theodore D. Taussig
Theodore D. Taussig

TDT:em
encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Gruss aus Basel

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

January 26, 1954

Dear Mr. Allan:

As I told you on the phone, I am now cataloging Mr. Laurance Rockefeller's collection as well as Mr. Nelson Rockefeller's. So again I turn to you for help. I am enclosing a list of the information I hope you will have for me, made so that you may simply fill in the information and return it to me.

If you should come across any other works purchased by Mr. Laurance Rockefeller while you are looking for these, it would be very helpful if you could send along the data for them as well. Anything you tell me now about other pieces will certainly be useful when I list the art work in his country home, some time in the future.

May I reiterate that the only part of this which is pressing is knowing which pieces have been photographed and which have not.

I greatly appreciate your cooperation in this.

Thank you very, very much,

Sincerely yours,



Carol Kinzel Uht

Mr. Allan
The Downtown Gallery
32 East 51st Street
New York 22, New York

ART NEWSLETTER

Publisher American Federation
of Arts
1083 Fifth Avenue
New York 28, N.Y.
President Thomas Brown Fudd
Director Barton Cumming
Editor Lyn Atha Chase

Published once monthly, October to May.
Subscription rates \$2.00 per year for
8 issues (free to AFA members).

The problems of coherence and accuracy! These are still the gravest problems for critics and rhetorical solutions, eloquence at one extreme and bombast, at the other, are less important. Coherence, of course, is a matter of practice and discipline; every critic worthy of the name slaves for it. But criticism also involves two kinds of accuracy - factual and perceptive. The two do not automatically go together and the former, so much easier to achieve than the latter, is regarded casually by too many art critics, whose factual mistakes would not be tolerated by editors in the fields of history, politics or sport.

The greatest need, perhaps, is for more trained journalists in the fine arts, particularly in the smaller cities, where not uncommonly the same critic writes about painting, sculpture, theatre and music, sometimes with admirable but more often with lame results. Today fewer major newspapers carry separate art staffs than before. The number of art magazines is less, despite the increase in public interest.

What we have lost in quantity, as to art criticism, we must make up for in quality. The purpose of these awards for critical writing on contemporary American art is to encourage higher, more widespread standards than prevail. By singling out critics who write with respect for their subject and audience, the Federation hopes to help bring about the kind of influential criticism which our theatre has often lavished on material of fragile interest and which our exceptionally vigorous modern painters, sculptors and graphic artists deserve and need.

JAMES THRALL SOBY



Preparation, by Bill Bomar, selected by Dwight Kirach for the Virginia Museum's *American Painting - 1954* show, February 19, to March 21.

NEW TALENT

Bill Bomar was born in Fort Worth, Texas in 1919. He began to paint at an early age and although he studied and travelled outside of Texas, he exhibited chiefly in southern exhibitions. In 1944 he won first prize at the Fort Worth Painting Exhibition. Later his work was hung in Weyhe Gallery's *Six Texas Painters* show. Moody, mystic, imaginative, Bomar's content suggests a deep romanticism intensified by subtle abstract forms, reflects his attempt to penetrate the philosophical aspects of life, and his concern with the emotional as well as intellectual values of painting.

The first "Bubble House" has been built in Hobe Sound, Florida, by the novel method of inflating a 30' bag, spraying bag on both sides with concrete. Architect is Eliot Noyes.



PUBLIC NOTICE

Two one-month research fellowships in the study of glass history are being offered to qualified museum personnel at the Corning Museum of Glass. For applications contact Corning Glass Center, Corning, New York.

publishing information regarding sales transactions, is responsible for obtaining written permission from the artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or a collector is living, it can be assumed that the information is correct.

WILLIAM M. HARNETT

TITLE: FRUIT PIECE
DATE: 1877
MEDIUM: Oil on Canvas
SIZE: 12" x 14"

Signed and dated lower right

Purchased from private owner, 1939

See oil sketch including cateloupe, in February 1931 issue of Magazine of Art, dated September 9, 1874.

EXHIBITED:	The Downtown Gallery - Harnett Exhibition #1 Cat.	Apr. 1939
	Detroit Society of Arts & Crafts - Harnett Exhib.	Nov. 1939
	Arts Club of Chicago	Mar. 1940
	Howard de Young Museum, San Francisco	Apr. 1940
	Nelson Gallery, Kansas City, Missouri	July 1940
	Portland Art Museum, Oregon	Sept 1940
	Bloomington Art Center, Illinois	Mar. 1942
	Syracuse Museum, New York	Aug. 1942
	Dallas Museum of Fine Arts, Texas	

REPRODUCED:	The Downtown Gallery Catalogue, Harnett Exhibit.	Apr. 1939
	Arts Club of Chicago	Mar. 1940
	Vogue Magazine (in color)	July 1944
	Still Life Painting in America by W. Born	
	Published by Oxford Press, Plate 82	1949

February 8, 1954

Mr. Maxim Karolik
Newport
Rhode Island

Dear Mr. Karolik:

As you requested, I have the bill translated so that the discount applies to each unit and surprisingly enough, the sum total is identical.

We are arranging to have the pictures sent to you by Boston Truck, but upon further consideration I decided to have an expert pack the sculpture as the objects are irreplaceable. Shortly I shall send to Mr. Rossiter more inclusive information with the two pairs of portraits as there are other examples by the same artist extant, and although we have not ascertained the name of the artist I am sure it will be advantageous to have whatever material is available at present, noted in your museum records. The bill is enclosed to be paid at your convenience.

It was a great pleasure to see you in Boston and I look forward to a return visit in the very near future.

Sincerely yours

BOM:1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

KARELSEN, KARELSEN, ROSENBERG & BAUM

230 PARK AVENUE, NEW YORK 17, N. Y.

COPY

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 12, 1954

Mr. Charles Alan
The Alan Gallery, Inc.
32 East 65th Street
New York, N. Y.

Dear Mr. Alan:

Mrs. Halpert has advised that you have stated that under the contracts entered into between you, the Downtown Gallery is restricted as to the number of public exhibitions it may hold and as to being open to the public.

If you will refer to the two contracts which were executed (one between Downtown Gallery, Inc., The Alan Gallery, Inc., and Charles Alan, and the other between The Alan Gallery, Inc., Charles Alan, and Edith G. Halpert), you will find that they contain no provision restricting in any way the right of Downtown Gallery to hold public exhibitions or remain open to the public. The only requirements as to Downtown Gallery were that it deliver a mailing list of customers and give "first refusal" to The Alan Gallery as to any sale of its name or of specified artists' contracts.

I believe your misapprehension results from the fact that in the course of the negotiations preceding the execution of the foregoing two contracts, a deal was discussed at one time which included provisions for the sale of the name "Downtown Gallery" and restrictions on public exhibitions to three per year and changing the appearance of the front door, but that deal was never agreed to or consummated by the parties. You apparently have confused those prior negotiations with the final contracts which were executed.

Very truly yours,

KARELSEN, KARELSEN, ROSENBERG & BAUM

fb:rl

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THE ALAN GALLERY

22 EAST 65 STREET

NEW YORK 21, N. Y.

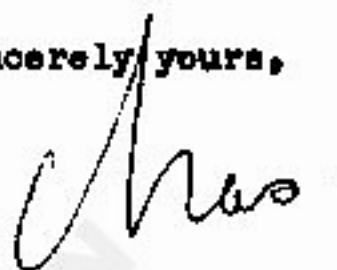
LEHIGH 5-5113

February 11, 1954

Dear Edith:

When George and I drew out the Welfare Fund money today I made an error of \$3.36. Here is a check for that amount plus \$43.00 interest which is the share of the DG artists accruing since last June.

Sincerely yours,



February 16, 1954

Mr. George L. Dickson
4013 West Second Street
Los Angeles 4, California

Dear Mr. Dickson:

Indeed I recall our previous correspondence regarding the Barnett painting entitled "The Blue Tobacco Box".

Frankly, I would much rather have the painting sent to us on a consignment basis and at a net price of \$750, allowing an area for me to function in. As a matter of fact, I doubt whether I could possibly get \$1000 for the picture at the present time, as there seem to be a number of small paintings available as a result of the publicity created by the Frankenstein book. Only the museums are prepared to pay higher prices, but in each instance the painting required for a public institution must be a considerably larger and important example to compete with those already in public collections.

In any event, until I see the actual painting, I am not in a very favorable position to discuss price or prospects. Would you consider sending it on to me for further discussion?

Sincerely yours

GG:la

SERIGRAPH GALLERIES

38 WEST 57th STREET • NEW YORK 19, N. Y.

Telephone: CIRCLE 5-8936 • Cable Address: SERIGRAPH, New York

DORIS MELTZER, Director

NATIONAL SERIGRAPH SOCIETY

Founded 1940 for the Development of Serigraphy as an Art Form
Incorporated and Chartered 1945 by the Regents of New York State
Membership and contributions are deductible in computing income tax

February 18, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert:

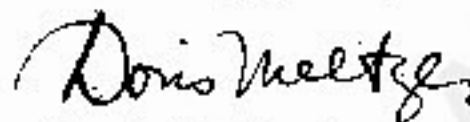
When I was in France in September, the United States Embassy in Paris asked me to assemble an exhibition of American watercolors (pure) for a year's tour of the museums of France. The show is opening in March and I am now getting ready to ship the collection.

The purpose of this letter is to ask whether it would be possible for me to borrow from you two watercolors each by a few of your artists for this exhibition. I am particularly interested in having Bill Zorach represented, and I asked him to speak to you about it. I have known Zorach's watercolors since I was knee high as the Zorachs are friends of my family and Bill gave me my first art critique when I was a young artist (many years ago).

A courtesy line will appear in the catalogue wherever a watercolor is borrowed from another gallery, and I am splitting the 33 1/3% commission with gallery lenders in event of sales. Is this alright with you?

I would appreciate an early reply, since time is running short, ~~and~~ I hope you will let me look through some things as I am committed to making a personal selection of all works in the exhibition. Thank you for any courtesy you care to extend.

Sincerely yours,



Doris Meltzer
Director

DM:ht

Board of Trustees to May, 1954

President: Leonard Pytlak • 1st Vice President: Bernard Steffen • 2nd Vice President: Doris Meltzer • Recording Secretary: Louise A. Freedman
Treasurer: Edward Landon • Dorr Bothwell, Frank Davidson, Ray Efta, Riva Hafford, Ernest Hept, Hilda D. Robbins

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Ch. Saarinen

February 8, 1954

Mrs. Aline B. Saarinen
Bloomfield Hills
Michigan

Dear Aline:

I read your letter with great pleasure, and wish you great joy in your marriage. What please me too, is the fact that you will continue your activities in the art world. It would have been a serious loss if your decision were otherwise.

Indeed I shall send you whatever important news of a special nature for feature articles.

Best of luck.

Sincerely yours

B381a

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

OFFICE OF THE DIRECTOR

JAN. 19, 1954

MRS. EDITH HALPERT,
DOWNTOWN GALLERY,
32 EAST 51ST ST.,
NEW YORK CITY.

DEAR EDITH,

I AM ENCLOSING WITH THIS LETTER MY CHECK IN THE
AMOUNT OF TWO HUNDRED TWENTY-FIVE (\$225.00) DOLLARS TO COVER IN

FULL THE BALANCE I OWE ON THE SHAWN. SORRY I WAS SO LATE IN
GETTING THE MONEY TO YOU, BUT THINGS CAME UP. WE LOVE THE
PICTURE AND I HAVE OBVIOUSLY TYPED THIS WITH MY OWN LILY-WHITE
HANDS. PLEASE FORGIVE THE SLIGHTLY ORIENTAL LOOK OF THE PAGE.

GIVE MY BEST TO BEN WHEN YOU SEE HIM.

SINCERELY,



EDGAR C. SHENCK

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Webb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

and Virginia were married in February, 1944, and lived with your residence.

I can wait for you, my love.

Dear Electra:

at my visitation

You and I would make a fine vaudeville team entitled "Flitting Females". What, with your travelling, and what with mine. However, when I meet a large number of women and read about more who need psychiatric care constantly because of boredom etc., I think that our flitting is wholesome after all.

I did not bother answering your letter since your final date of departure was February 11th and I doubt whether you would be back before this letter reaches your address. But I did not know what to do with the enclosed material and am returning it just the same.

Of course I hope that when you get back to New York you will stay put for a little while and will take care of yourself. I also hope that I will have occasion to see you after this long lapse of time.

I am so eager to hear about your visit in Williamsburg and your reaction to the material, the condition of it and to all the talks that you heard. It may amuse you to know that I have recently sent off an article to Art in America, which will be devoted to the Garbisch Collection and which in turn, is to be given to a large National museum in the spring. The topic I chose was "Mourning Pictures" which fascinates me more than practically any other phase in early American painting. Recently I too went to Boston and spent a good deal of time at the Museum with Mr. Rossiter surveying the Karolik collection of Folk Art which will be put on display next year. With all this, I am very proud of the Shelburne Collection which not only anticipated all the others but is so superior in total content that there can be no competition, particularly when the picture division is completed. The chalk material is being held for you naturally and there are one or two other items which you might want to add to the collection. No matter what any body else does, the sculpture collection can never be touched in quality and quantity and we can relax about that, although I am offering nothing to anyone until you have the opportunity of a refusal in each instance.

I am so glad that you liked Gilbert's book. Just for the record and to avoid any embarrassment for Gilbert, the book was a gift from me rather than from the author who would have been embarrassed to send it to you. However, I told him that you liked it and both he

Helena, Montana
January 11, 1964.

Mrs. Edith Halpert,
32 East 51st St.,
New York, N.Y.

Dear Madam:

I should like very much to know the
value of an old picture and your name was one
among others that was given to me as one who
could furnish me with this information.

The picture,- A violin which appears to
be hanging on an old door which has
clumsy hinges on its right side and a
ring in the middle of the left edge.

In the lower left-hand corner is a
clipping and an envelope with the name,
"W.M. Barnett, 26 East 14th St., New
York", written in long hand, and the post
mark is "Paris".

The size is about 23 inches by 35 inches.

It is on glass and I know it to be about
sixty years old.

The name "F. Tuchfarber" is in the lower
right hand corner in large print.

It is beautiful and clear and so real
that I thought the envelope would contain
information for me before I discovered
that it was part of the picture.

An early reply to my letter would be greatly
appreciated.

Yours very truly,

Constance Johnson
(Mrs. A.M. Johnson)

Apt. 6 Helena Apts.,
Helena, Montana.

Feb. 15, 1954

41 Barrow st. NYC

Dear Mrs. Halpert,

This is a very good solution of this problem of ours. It is much more acceptable to me to have 240\$ than the credit of 300\$ which I am afraid, you are right, I will never find anyway of using.

Thank you for the suggestion,

sincerely yours,

Theodore B. Thadewell

Commission 20% on 300 sale

BRYAN ARDIS FRAME
ATTORNEY AT LAW
509 ARCADIAN AVENUE
WAUKESHA, WISCONSIN

19 February 1954

Miss Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Miss Halpert:

The Stuart Davis is hanging in its appointed spot and having had the opportunity to live with it for a few days, I am sorry to report that I am less than enthusiastic about it.

It is for this reason that I would like additional information about it so that perhaps a better understanding of what Mr. Davis had in mind, if you know, would bring about a greater appreciation for it.

Yours very truly,

Bryan Ardis Frame

BAF/mas

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January 20, 1964

Mrs. Camille M. Johnson
Helena Apartments
Helena, Montana

Dear Mrs. Johnson:

I am very familiar with the chromo-lithograph referred to in your letter, published by Tuckfarber as we have had a good many prints in our possession.

It is very hard for me to give you a valuation by mail as the price varies considerably depending on the condition of the print and the immediate market. I can tell you however that they have been sold in various parts of the country at prices ranging from \$50 to \$200.

Sincerely yours

Edna

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NEWS

from

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

COpley 7-1215

January 4, 1954

Dear Frederick:

A certain amount of detective work has at last turned up the Marin Plates -- but I warn you it is not easy. But here goes:

The plates are all in the possession of the H. Wolf Book Manufacturing Co, 508 West 26th street, New York, Telephone: Watkins 4-8181.

Some of these plates are the property of the Institute. Some belong to Pellegrini and Cudahy -- no problem here, because P&C has now become Farrar, Straus and Young, and all of them are happy for you to have what you want. The balance belongs to Raymond and Raymond.

Farrar, Straus, through the offices of Hal Vursell, production manager there (Oregon 5-3000, are willing to give up their plates. But, they don't know which are theirs and which are Raymond and Raymonds. Says Hal: If you want to go through a book; mark which plates are the Institute's and send me the book with the notations, I'll be glad to send these plates to you.

My suggestion is that you get clear with Raymond and Raymond and then get FSY to ship you all the plates in one glorious batch.

A look at the book confuses me even more. It says it (the book) was printed by American Book- Stratford. But anyway Hal Vursell knows where the plates are and is game to do what you ask.

Greetings and blessings on all of you, and a happy 1955.

As ever,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

To Mr. Vernon St.
Boston

Dear Mrs. Halpert, I am sure the
picture, Demuth architecture is O.K.
but it was loose and slipping back
and forth behind the mat. Just to
be sure it is all right and
also to have it fixed I am taking
it to Miro.

Thanking you,

Sincerely

Elizabeth R. Hulsey

Feb. 18th [1954]

January 19, 1964

Mrs. Barbara Byrnes
Frank Perls Gallery
350 North Camden Drive
Beverly Hills, California

Dear Secretary Barbara:

It seems to me that I do this about once a month, and also that the results are consistently negative.

Joking aside, wont you please prod your boss and have him straighten out our account and return the various missing items, or payment for them. The artists drive me nuts and, as a matter of fact, are justified after one, two and three years.

Now that I got this business problem on my dictating machine record, how are you and how is Jimmy? It has been mightly long time since you were in New York and I miss you both. It is always fun seeing you.

My best regards.

Sincerely yours

EGH:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it will be assumed that the information may be published 60 years after the date of sale.

February 9, 1954

Miss Marian Hayes, Chairman
Department of Art
Mount Holyoke College
South Hadley Massachusetts

Dear Miss Hayes:

Much to my chagrin I found my letter addressed to you on January 21st was returned for wrong address. For some unknown reason I used Connecticut as the state.

However you said you were planning to be in New York and I think it would be much better to make a tentative selection here before any photographs are suggested to your committee. Don't you agree with me. After all I do not know how much money you plan to set aside for a Marin, thus making it impossible for me to make specific suggestions. The range is so wide that I must have an approximate figure as a point of departure.

If, for some reason or other you change your plans about coming to New York, will you let me know and will you also be good enough to mention the amount so that I can go on from there.

My best regards.

Sincerely yours

RSE:ls

Notice to publishing information regarding sales transactions.
Dealers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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February 9, 1954

Mr. Thomas Brown Radd, President
The American Federation of Arts
312 Genesee Street
Office 4, New York

Dear Mr. Radd:

May I take this belated occasion to express my appreciation for inviting me to the luncheon held by the American Federation of Arts for the critics.

Although I enjoyed the occasion tremendously and was very pleased with the substitute you selected, I would have preferred you as the escort.

No doubt you had complete reports about the luncheon, and I must say it was conducted with grace and efficiency. I hope that this annual event will help develop the quality of criticism in America.

Sincerely yours

WHL

ART DIGEST
Feb 15/54

In the first presentation of annual Awards for Critical Writing on Contemporary American Art by the American Federation of Arts, prizes of \$250 each went to *Aline B. Loucheim*, associate art editor of the New York Times, for newspaper criticism, and to *John I. H. Baur*, Curator of the Whitney Museum of American Art for his book, "Revolution and Tradition in Modern American Art." The prize for magazine criticism was shared by four writers, *Robert Goodnough*, *Fairfield Porter*, *Dorothy Seckler* and *Frederick S. Wight*, each of whom received \$100.

January 20, 1964

Mr. S. R. Fields
1070 Park Avenue
New York, N. Y.

Dear Mr. Field:

Thank you so much for sending us the two water-colors from your collection. These have been photographed and properly recorded.

If you are interested in the provenance of these paintings, I can tell you that they were purchased from An American Place by Mr. Keith Warner of Fort Lauderdale, Florida, about ten years ago.

Furthermore, if you would like to have prints of the photographs we shall be glad to send them to you.

It was so nice seeing you and Mrs. Fields. I hope you will pay us another visit soon again.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

February 12, 1964

Dear Edith:

I sympathize with your search and still more with your wisdom in writing to save searching. Three of the Knipschild paintings are travelling with the American Federation of Arts until the end of this year. The other three were returned to Charles Alan. Our receipt dated October 6th, 1963 was signed by Howard Rose dated October 15th, 1963. The pictures which he now has are "Escarpment," "Synchronism," "Madison Street Scene." The others on Invoice No. 4303 are travelling, namely, "Excursion to Albermarle," "Loft," and "Orange and Pink."

Cordially,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

bhh/t

Elizabeth S. Stokes
Antiques
East Weare, New Hampshire
Jan, 20th
1954

Dear Mrs. Halpert-

The enclosed snap shows an unusual weathervane I bought a couple of weeks ago but just got the print yesterday. I am offering it to you first as you have bought several from me. For myself I have never seen a stalking cat in a weathervane. The whiskers are very good- hardly think you can see them well. The goldleaf is in excellent condition and length from tip of tail to whiskers is $31\frac{1}{2}$ ". Price to you \$285.

If you are interested let me know as I am offering it subject to prior sale of course. I expect to get down to the Silvermine Show in March but I have not gotten down to New York at all this winter due to my husband's illness. Crating would be additional tho I would hate to have it crated for fear of something happening to it. This came from the eastern- coast section of Massachusetts.

Sincerely yours,

Elizabeth S. Stokes

Mrs. Edith G. Halpert
Downtown Gallery
New York, N. Y.

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MOUNT HOLYOKE COLLEGE
SOUTH HADLEY, MASSACHUSETTS

DEPARTMENT OF ART

January 15, 1954

Miss Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

One time when I was in the Gallery I mentioned the possibility of our acquiring a painting by John Marin. Do you have anything now which you think would be suitable for our collection, preferably not his latest work? If so, could you send us photographs and prices so that we could consider the matter? I expect to be in New York toward the end of the month, but would like to go over the possibilities with other members of the department.

With kindest regards.

Sincerely yours,

Marian Hayes

Marian Hayes, Chairman

MH:hy

January 22, 1964

Mr. Lloyd Goodrich
Whitney Museum of American Art
10 West 8 Street
New York, N. Y.

Dear Lloyd:

I am enclosing two photographs I had taken of paintings which were sent to me by Pachita Crespi, together with her letter.

According to the story, these paintings were given to her directly by Kuniyoshi when they were student working in about 1918 or 1919.

Since you are more familiar with that period than I am, I would like to have your opinion. Both Sara and I are firmly convinced that Yas had nothing to do with these two pictures. The conception in each instance is a much later one, and the painting has no resemblance whatsoever to anything of his I have seen.

We have some student drawings of his at the gallery and there is very little in common, although the dates are presumably the same.

Sincerely yours

RMH:la

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

I would appreciate
your response regarding the
above address.
Sincerely,
Richard S. Jarm

February 16, 1954

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Harris E. Prior, Director
Community Arts Program
Munson-Williams-Proctor Institute
312 Genesee Street
Utica 4, New York

Dear Mr. Prior:

Thank you for your letter.

Mr. Root has been here and I showed him the photograph
of the Lachaise sculpture. His remark was that if the
members of the committee approved, he would go along.

Unfortunately I was not aware that you were interested
in the Shahn, but it will be shown to him during his
next visit. Meanwhile, I have arranged to have the
Lachaise sculpture delivered to the gallery so that any
member of your committee will have an opportunity to
see the actual object. On the other hand, if you wish
to have the force shipped to Utica, on approval, I
shall be very glad to make the necessary arrangements
if you will let me know.

Perhaps all this can wait until you come to New York to
discuss the matter in person. I look forward to seeing
you.

Sincerely yours

ENC1.

[1934?]

SHELburne MUSEUM
INCORPORATED
SHELburne, VERMONT

DEAR MRS. HALPERT:

HERE IS A TRANSCRIPT OF
PART OF MRS. WEBB'S ANNUAL MEETING:

"...AS WE ONLY GET TOGETHER ONCE A YEAR
AND THERE ARE SOME HERE I FEEL SURE THAT
DO NOT KNOW EACH OTHER, I AM GOING TO
SAY A FEW WORDS ABOUT MOST OF YOU. LET
ME START WITH OUR TRUSTEES. WE ARE
HAPPY TO WELCOME MRS. HALPERT HERE FOR
HER FIRST MEETING, AND AS YOU ALL MAY
NOT KNOW HER, I AM GOING TO ASK HER TO
STAND UP. MRS. HALPERT HAS DONE SO MUCH
FOR US AND TO HER WE OWE THE FIRST
MUSEUM PUBLICITY, IN LIFE AND VOGUE."

IT WAS A SHAME YOU MISSED
THIS, AS I KNOW HOW GRATEFUL MRS. WEBB
IS TO YOU FOR YOUR HELP.

ATTACHED HERETO IS A LIST OF
THE PICTURES ABOUT WHICH WE HAVE NO IN-
FORMATION FOR YOUR BOOK. HOW DO WE CHECK
SO FAR AS OUR LISTS ARE CONCERNED.

SINCERELY,

Lillian Carlisle
(MRS. E.G. CARLISLE)

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* HOMER J. LIVINGSTON, *Treasurer*
ROBERT ALLERTON, *Honorary Vice President* RUSSELL TYSON, *Honorary Vice President* WALTER S. BREWSTER, *Honorary Vice President*
PERCY B. BCKHART, *Vice President* ALFRED E. HAMILL, *Vice President* LESTER ARMOUR, *Vice President* EVERETT D. GRAFF, *Vice President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDGEMAN, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

January 20, 1954

Dear Edith:

Just so you'll have the evidence, here's the photograph of your weathervane and the man who posed for it....Quite a striking likeness, don't you think?

I'm planning to be in New York in early February, if at all possible. Look forward to seeing you.

As ever,

Pete
Peter Pollack
Public Relations Counsel

Excuse cold, formal letter please.
If for some reason I can't come East I'll write in detail. All I can say is I want to and hope we work it out.

February 10, 1954

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Bart:

We have had a change in personnel and I am now going through the process of checking the records of pictures consigned to various organizations, which show no indication of return to the gallery.

Among these are two consignments #4303 dated June 8th and #4311 dated June 17th, listing five and one respectively items in the name of Robert Knipschild which were sent to you for exhibition.

Before I start a wild search through our stockroom I should like to know whether these were actually returned to us, or whether for some reason or other you sent them out on a touring exhibition still functioning. I shall be grateful for the information.

Fred Wight just advised me that you are writing a brief foreword for the Shetler catalogue and I want to express my deep appreciation and enthusiasm for your cooperation.

Are you planning to be in town before the first of March. We decided to extend our International Exhibition to give more visitors an opportunity to see the juxtaposition, and incidentally to give me time to complete the catalogue of the forthcoming Stuart Davis exhibition - the first in twelve years reporting on his latest developments.

My best regards,

Sincerely yours

RMH:

January 16, 1954

Mr. E. P. Richardson, Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Richardson:

I was very glad to receive your expression of enthusiasm for the Marin exhibition. The omission of one title is entirely satisfactory, as I know catalogue difficulties too.

Now, I have some disturbing news. We had planned to open the Stuart Davis show on February 1st, and planned also to ship two pictures to you for receipt before March 9th. However, after waiting for eight years for this one man show, we have been advised by Stuart that he cannot have the last two pictures completed, and we are forced to postpone the show until the first of March. All this has been very embarrassing because Emily Genauer and Time Magazine were both set to run color plates on February 1st and have the March dates filled. They are both furious with us and I know you will be also. But what can a poor entrepreneur do in such a situation? Have you any suggestions? The Shahnas of course will be available as I promised.

I don't know what your exhibition will be -- contemporary or living artists. If the former, would you consider the substitution of Dove at this time, with Stuart Davis to follow on some other occasion? I hope you will understand my position in the matter and will advise me about your decision.

Sincerely yours

ESK:la

4821 22 1700000

to include in the first two classifications only professionals in the field, those who have a regular column in either a newspaper or a magazine, and not for a single brilliant article that may be written in a quarterly or elsewhere.

Dear Elisebeth:

I am quoting from two letters, both dated March 1884 and both reporting on a meeting held between Burton Cummings, Lloyd Goodrich, Howard Walker and Edith G. Halpert on March 1884.

not good boy more

Memorandum of a meeting between Edith G. Halpert, Burton Cummings, Lloyd Goodrich and Hudson Walker at Mrs. Halpert's apartment, March 17, 1953, to discuss the awarding of critical writing on contemporary American art, to be awarded by the American Federation of Arts and to be financed by a grant from the Edith Gregor Halpert Foundation.

more.

It will be at least \$250 each and probably of the awards is to be settled later, but magazine or institutions. The exact amount individuals and not to the newspapers, publication. The awards are all to be to category, the award would be for a particular to any particular article; in the third regularly to newspapers and magazines, not ing contributions by writers contributing categories the awards would be for outstanding and museum catalogues. In the first two (1) newspapers, (2) magazines, and (3) books three awards should be made for writing in It was agreed that instead of four awards,

FROM EDITH G. HALLIBERT

The award is to be made for a consistent contribution to contemporary American art - generally performance and year around achievement. It is

February 11, 1954

Prof. Donald Bigelow
501 West 113 Street
New York, N. Y.

Dear Don:

I know you must think that I am a heel for neglecting to acknowledge your manuscript before this. However, I have been tied up in knots and as a matter of fact, have just returned from a trip.

I was delighted with the material, but now that Life Magazine has decided to use another Religious article after our failure to produce all the pictures and other material in time for the Christmas issue, the entire exhibition plans have been considerably reduced.

However, I am working on a full size book to be published by Random House and would like very much to use your article as a chapter credited to you of course, if satisfactory to you.

Perhaps we can get together in a week or so and have a chat about the whole matter. I shall phone Diana next week in the hope of getting you both down for dinner some evening.

Sincerely yours

MSA1a

THE ALAN GALLERY

32 EAST 65 STREET

NEW YORK 21, N. Y.

LEHIGH 5-3113

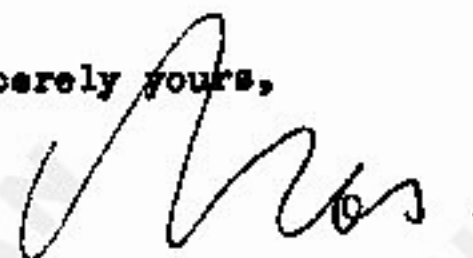
January 13, 1954

Dear Edith:

In October I told you that I would like the balance of \$1622.24 due me to be paid in January. Now I would appreciate a check. According to the terms of our agreement I should receive a statement from you showing the net sales proceeds received by you during October, November, and December of 1953.

Would you also ask Mr. Laveman to send me my W-2 form as the accountant is now doing my 1953 income tax for me.

Sincerely yours,



Galería de Arte Mexi
Milán 18
México, D. F.

February 12, 1954.

35-20-84
13-87-61

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Mrs. Edith Halpert,
Downtown Galleries,
32 East 51st. St.,
New York City, N. Y.,
U. S. A. .

Dear Mrs. Halpert:

The exportation documents for the Gerzso painting were so late in coming that when I finally got them I was undecided whether I should send it along or not. However, I thought it would be better to do so, as you included it in the catalogue.

It has left Mexico City by American Airlines AMB No. 001-Mexxx-418935 (copy enclosed). The package is accompanied by original of Declaration of Authenticity No. 3176, of which I enclose a copy. Please note the small value declared to avoid more expenses in transit. You will remember the net price of this painting is 400.00 dollars and I would like to suggest your asking about 600.00 for it.

Thank you for returning the color slides.

Do please let me know how the painting arrives.

With all my kind regards,

Sincerely,

Laura López Figueroa
Laura López Figueroa

OHIO UNIVERSITY
COLLEGE OF FINE ARTS
ATHENS, OHIO

SCHOOL OF PAINTING AND ALLIED ARTS
SCHOOL OF DRAMATIC ART AND SPEECH
SCHOOL OF MUSIC

January 14, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Ben Shahn
Roosevelt, New Jersey

Dear Mr. Shahn:

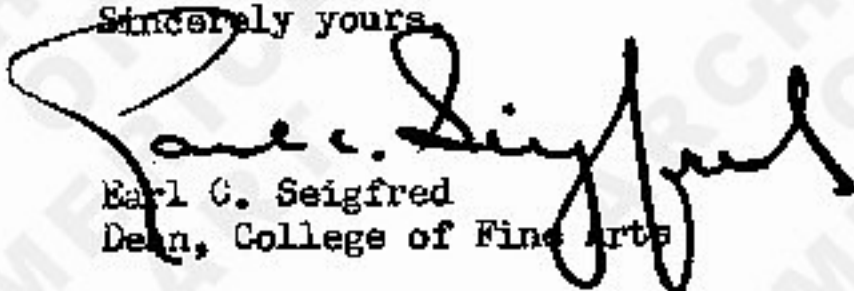
During 1954 Ohio University is celebrating its sesquicentennial. From May 1 to June 15 we are planning an important exhibition which will be a cross section of American painting covering the same period in time as Ohio University. We have chosen fifty artists to represent the best of painting over that period and we want very much to have you represented in the show. I hope that you will be willing to lend one of your paintings. We prefer that you make the selection yourself. Since we are somewhat limited as to gallery space we prefer if possible to keep the paintings to a width of forty inches or less.

Strictest security standards, full insurance coverage, and all expenses of shipping and crating will be taken care of by Ohio University. If we hear you have made a favorable decision concerning our request I will send you an official loan request stating all conditions of the transaction, which I feel will meet your approval.

If you have a glossy print of the painting, which we may use for reproduction in the catalog, we would appreciate receiving it.

We are still thinking about the pleasant experience we had with the Shahns summer before last. I hope that we shall be able to repeat it some time soon. If any of you are in the vicinity, I hope that you will stop off for a visit at the University.

Sincerely yours,


Earl C. Seigfred
Dean, College of Fine Arts

ECS:mvh



Ohio University Sesquicentennial...1804-1954

February 17, 1954

Mr. Raymond Breinin
1162 North State Street
Chicago, Illinois

Dear Ray:

As you have probably heard, the artists decided to discontinue the Welfare Fund and I am therefore enclosing my check for \$34.10 representing your contribution to this fund.

Several of your pictures have been returned from exhibition and if you wish I shall ship them to you directly or to your gallery. Please advise me.

And why don't you write and let me know how you are doing. My best regards.

Sincerely yours

RM:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Lawrence Fleischmann

with one of the greatest Masters in history.

Also, incidentally, do you know Hoke Levin in Detroit who has bought several American paintings and who acquired a little Marin as a result of the Detroit Institute exhibition. He might be a good guy to get after for support of the Institute.

When are you and Barbara coming to New York again? I was hoping to get out to Detroit, but the current show is keeping me on my toes and we are also in preparation for a one man show of Stuart Davis' recent paintings - the first show of new paintings in twelve years. So you can see I am a busy woman, but I love you and Barbara just the same.

My best regards.

Whenever you are ready for the "Masters Exhibition" I shall be ready for you. As a matter of fact I will follow the popularly advertised "lay-away-plan" by putting aside small masterpieces in preparation for the event.

Forgive me for being vulgar but I have to carry out instructions received several days ago.

Upon studying the report of open accounts in connection with Marin paintings, the lawyer for the Marin Estate asked me to supply him with a complete record of the account. Subsequently he sent in a request for a statement on payments.

Will you be good enough therefore to send me a note indicating specifically how you plan to clear up the Marin account, stating definitely what amounts you are prepared to send monthly and the limit of time involved. I told them that I was under the impression that this would be attended to by the end of 1954, but I would prefer to get a written statement from you regarding the matter so that he will not continue pestering me. I am sure that you understand my position in this case.

Incidentally, I am delighted with the reports I have received about the Marin exhibition at the Institute, and the enthusiasm for the paintings in the Fleischmann collection. You will in turn be pleased with the tremendous and enthusiastic reviews of the show held here, in Chicago, and at the Academy of Arts and Letters. The reviews have really been remarkable from every point of view, and I think we can all be proud of our association

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January 7, 1954

Mr. Oliver B. James
Suite 880 Security Building
Phoenix, Arizona

Dear Mr. James:

It was nice to hear from you and to get all the local gossip about my friend, Mr. Frankenstein.

Oliver Jennings purchased several Harnetta from us, as well as other examples of American trompe l'oeil, and with his other purchases, succeeded in assembling one of the most interesting group of that type in the country.

Regarding the Stuart Davis, the print we sent you was a silk screen made after an original painting he completed about November of 1953. It is a gouache the same size as the print you received and is priced at \$300. I shall be glad to send it to you for consideration as I think it is an outstanding example in spite of its modest dimensions.

We sent a number of paintings on to the Phoenix exhibition, and I hope that you like our selection, which we tried to keep within the size specifications.

My best regards.

Sincerely yours

BCH:la

Not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
concerns a deceased person 60 years after the date of sale.

February 16, 1954

Miss Theodore Pleadwell
41 Barrow Street
New York, N. Y.

Dear Miss Pleadwell:

In referring to our books I find that we still have
on record a credit of \$300 in your name.

As I recall, the arrangement was that you would apply
this credit to a painting at the gallery. I am writ-
ing because you seem to have overlooked the matter
and I shall welcome a visit from you at any time
in the near future.

Sincerely yours

PHL

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

[encl. (artistic)]

INFORMATION LACKING ON THE
FOLLOWING:

~~ANY EDDY~~
~~MOURNING PICTURE~~ LEWIS GEORGE
~~STILL LIFE WITH WATERMELONS~~
~~"THE WORLD"~~
~~BOOK SAMARTIAN~~
~~SCENE FROM HORACE~~ ✓
GOVERNESS WITH CHILDREN
~~INDIAN ARCHER~~
~~MOURNING PICTURE~~ ANNA RAYMOND
FRACTUR
TULIP
MANHEIM DEC 30 1843
TOY IN LANDSCAPE
DECORATIVE SKETCHES
A PASTORAL SCENE BY MRS. EDDY
~~BOOKMARKED BY ID KUTT~~
~~PENNY'S TREATY WITH INDIANS~~ HICKS

COMMONWEALTH OF VIRGINIA

VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE.
RICHMOND, 20



1 February 1954

Miss Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

In reply to your inquiry of January 26th, we shall see that the Stuart Davis painting *LITTLE GIANT STILL LIFE* is covered by insurance during the time it is on loan to your gallery from the shipping date on or about February 15th until its return to the Virginia Museum in April.

We shall send the painting by collect express and you may return it to us by prepaid express. Our Business Office will send you a bill in April to cover the insurance charges.

We wish you great success with the exhibition.

Very sincerely yours,

Muriel B. Christison
(Mrs.) Muriel B. Christison
Associate Director for
Collections and Education

MBC/ph

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Columbia University
in the City of New York
[NEW YORK 27, N. Y.]
DEPARTMENT OF HISTORY

Jan 23

Dear Edith:

There were so many errors in my first draft that I could not await any comment from you before working the original over so that something better might emerge.

I send you this second draft as my model of what I want to do --please destroy the first.

Now I will await word from you before doing anything else to it. This, at least, shows what I have in mind to do. Whether it is satisfactory or can be made so, is up to you.

Sincerely,

Don. Bigelow

As you see I ~~can~~ can easily
shorten it if desired.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 16, 1955

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Connecticut

Dear Jim:

The Shahn exhibition was taken down Saturday evening and we have arranged for the return shipment. A receipt is enclosed for your signature.

I know that you will be pleased to learn that the exhibition was an unprecedented success with an estimated attendance of ten thousand. We are grateful to you for your generous cooperation.

Sincerely yours,

EGH:ah
enc.

HILLE & CURRAN

COUNSELORS AT LAW

3510 BERGENLINE AVE.

UNION CITY, N. J.

TELEPHONE UNION 7-0029

WILLIAM G. HILLE
HAROLD T. CURRAN
MAX KLEINFELD

February 9, 1954

Miss Edith Halpert,
c/o Downtown Gallery,
32 East 51st Street,
New York City.

Dear Miss Halpert:-

This is to notify and inform you that any moneys received from the sale of pictures of John Marin, deceased, by your Gallery, subsequent to October 1, 1953, can now be paid directly to John C. Marin, Jr.

Sincerely,



WGH/J

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

Spring 7

0770



HERMON MORE, Director

LLOYD GOODRICH, Associate Director

JOHN L. H. BAUR, Curator

ROSALIND IRVING, Associate Curator

MARGARET MCKELLAR, Executive Secretary

January 19, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Edith
Dear Mrs. Halpert:

Enclosed are the illustrations keyed to the text. Looking at them again, I think they are wonderful and should do a great deal for the booklet.

I think that you are right and that the "WARNING" is a little too grim. However, I would like to keep it if only in order to use the wonderful Steinberg "Beware" drawing. I think the best solution would be to omit the first sentence and keep only its alluring aspects. It would then read as follows:

"WARNING: This booklet is an invitation to partake of art collecting's siren pleasures which, once experienced, can seldom be resisted. Caveat lector."

How does this seem ?

Best regards.

Yours sincerely,

Jack
Curator

JLHB:ml
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Shahn

Alfred A. Knopf Incorporated

P U B L I S H E R O F

Cables: KNOFF NEW YORK
Phone: MURRAY HILL 8-0600



B O R Z O I B O O K S

501 Madison Avenue
NEW YORK (22), N.Y.

3 January, 1954.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS HALPERT: In September 1954 we started a new series of high quality, paper bound books called VINTAGE BOOKS, of which herewith three of the first titles: Gide's The Immoralist, Camus' The Stranger, and Einstein's A Short History of Music.

As I trust you will agree, we've made every effort to get away from conventional covers, and we're extremely proud of the general appearance of the books.

As I told you, I'm eager to have a cover done for us by Mr Ben Shahn, and I'll be most grateful if you'll transmit this material to him, after finding out whether or not he'd be interested. I don't know what sort of fee he's accustomed to getting, but in this business our payments are modest, and I won't make any bones about it. I'm prepared to pay for this cover design \$200.00, and for that I'd expect a sketch for our OK, and separated art work fit and ready for the offset lithographer (we simply can't afford process plates).

The covers are all done in three colors, and by offset lithography. Any colors, in any combination, and with halftones in any or all of the three colors. If Mr Shahn wants to use type for any part of the cover wording, I will be glad to take care of having it set to his specifications, and that would not be considered part of the fee.

The book we've chosen for him to do is a collection of HAWTHORNE'S SHORT STORIES, edited by Newton Arvin, of which I give you herewith a copy of the hardbound edition. Naturally, I'd wish to give him an entirely free hand, so the nature of the cover is up to him.

Finally, here's the copy for the front cover, on which I've indicated all the sizes.

I very much hope this won't be the case, but if Mr Shahn is not interested, please let me know at your earliest convenience.

Yours,

Harry Ford.

Harry Ford

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January 7, 1954

Mr. Albert Gold, Chairman
Water Color Committee
The Philadelphia Art Alliance
251 South 18 Street
Philadelphia 3, Pennsylvania

Dear Mr. Gold:

This is the first opportunity I have had since returning from my vacation to answer your letter. I hope the reply reaches you in time.

I was rather shocked at the intimidation, and sorry that embarrassment has been caused to Mr. Joseph Gold. Just for the record, our arrangement with John Marin, subsequently with the Marin Estate, precludes exhibitions at any commercial gallery other than an affiliate of the Downtown Gallery. Both John Marin, Jr., and I were under the impression that we made ourselves clear in that respect when the matter was discussed with Mr. Carlen.

It is strange too that the competitive element was mentioned as the two organizations function on an entirely different premise. Perhaps if John and I try again we can convince Bob Carlen of our sincerity and of the fact that it is an established rule which we cannot break.

Nevertheless, to avoid any further embarrassment, we shall carry out our original plan to give you the exhibition if you still feel enthusiastic. This is entirely up to you and the committee. Mr. Joseph Gold can feel completely relaxed about the matter as we will forgo the guarantee under these special circumstances. In any event whatever decision is made will be satisfactory to us.

Will you please let me know what the committee decides, so that we can plan accordingly.

Sincerely yours

WGH:la

Mrs. Story continued

January 20, 1954

Mrs. Ala Story, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mrs. Story:

Although we have recently arranged to cooperate with the Academy of Arts and Letters, and with Yale University in relation to their Marin exhibition, these were not in the nature of Memorial shows but were selected chiefly from private collections, with the addition of a few from the Detroit Art Institute is currently showing a group of Marins belonging to one collector interested in the museum. There too, we made several additions to fill in the date gaps.

However, with the cooperation of Duncan Phillips, the Cleveland Museum and the Museum of Fine Arts, Boston, a large Memorial exhibition will be organized for the early part of 1955. This will be an all inclusive collection, comprising oils, watercolors, drawings and etchings, and will cover all the phases and periods and styles of Marin's work. Would you want to wait for this truly important exhibition, or would you prefer to have the smaller one selected specifically for you and planned on a much smaller and less expensive scale?

If the latter, please let me know and we shall start working on it in the very near future.

In writing, will you be good enough to let me know how many pictures you can show, and what month would be most desirable for the purpose.

Our current show comprises only selections from 1950 to 1953, and the show will close at the end of the month. Thus, there will be available a full cross-section on a small scale -- that is, in relation to the large Memorial for next year. The price range is quite inclusive depending on the number we still have available of a year, or type -- with the early examples at a much lower figure than the middle and later periods. For instance, those in the Truro series, or any paintings before 1915, range from \$500 to \$2000, with some exceptions; while

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Y

Rest Harrow
6212 Balaclava Street
Vancouver B. C.
Canada

February 6, 1954

American Academy of Arts and Letters
Broadway at 155th Street
New York City

Dear Sirs:

I learn from The New Yorker that the late John Marin is being honored by a retrospective Exhibition of his works in your gallery.

I am much interested in Marin's work, and would like to know if and when, his retrospective Exhibition is likely to travel outwards.

Seattle is the nearest gallery to Vancouver, B. C. Canada, and Marin's work, as far as I know, has been little seen in the West.

Also I would like you to send me an illustrated catalogue of his show if such is available. Any cost I will gladly defray in return.

Sincerely yours,

Charles H. Scott
(late Director of The Vancouver
School of Art, Canada)

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